

TWENTY-EIGHT PAGES.



THE NEW YORK



DRAMATIC MIRROR

VOL. LV, No. 1,433.

NEW YORK: SATURDAY, MARCH 31, 1906.

PRICE TEN CENTS



Copyrighted by E. W. Histed, N. Y.

MRS. LESLIE CARTER.

THE NATINEE GIRL



AN actress had been to a critic's room. It is a common function these latter days, the fashion having been started feebly by the Playgoers' Club and vigorously pushed by William A. Brady in his series of curtain speeches. Wherever two or three players or relatives or friends of players have gathered the barbecue begins, and the odor of dramatic criticism roasted and basted or toasted a nice juicy brown is abroad in the city.

The actress had been to a luncheon and heard her hostess hint that her husband knew a man who had a friend who had a political pull that would so operate with Critic A's employer that A would better resign before something more humiliating happened. She had been motoring with a man who said he had had a peep into the lower right hand drawer of the desk of a theatrical magnate who said it was full of documentary evidence that Critic B had broken bread with a certain manager and that that same breaking bread constituted treason. At tea at a prima donna's apartments overlooking the park she had heard Henry B. Dixey's pacific measure of bringing critics and actors together to talk over means to improve their respective work condemned. The prima donna had said that the plan was not practicable because neither critics nor actors could be made to pay the bill for broken furniture or cracked heads resultant from the debate. It was the consensus of tea table opinion that the title "The Great Pacificator" must be denied this Henry. The ballot count of all who voted favored William A. Brady's proposition to cleanse the Augean stables of Park Row and set the dramatic critics to earning an honest living in Sing Sing or to found a colony where they could criticize each other and so exterminate the present incumbents. Those who forgot to vote were busy agreeing that there was only one handsome critic in town and that he was about to marry. When, therefore, after the evening performance, the actress passed a dark figure trudging through the storm—no, girls, critics do not own carriages, nor yet hire cabs—and her companion told her that was Critic C skidding to the telegraph office, where he was to write his diabolical opinions, the scent of burning critic flesh was in her nostrils, and what wonder that she dreamed, and that her dream was of dramatic criticism?

A single wave of the dream god's wand and the actress laughed. Her loud laughter pierced the thin wall of her hotel bedroom and caused her neighbor to say bitter personal things; but the actress would not have cared had she known, for this was her night of triumph. She sat comfortably in an orchestra chair and beyond the glare of the footlights was a sorry company forced to act against its will. Every member wore evening clothes and a somber countenance. They gave so bad a performance that the actress rose ostentatiously after the second act and departed. She went to the nearest telegraph office and demanded copy paper. As the critics had become players so she had turned critic.

She laughed gleefully while she wrote her critique. "Mr. A is a splendid example of what a critic should not be," she wrote. "Nature cast him for an old clothes man, and he has never improved upon the original pattern."

"Mr. B waddled through his part. His need of anti-fall specifics is as dire as his lack of the divine afflatus."

To Mr. C she addressed an N. B. "Pop, get your hair cut, and the distinction you lose in appearance we will look for in your column."

"The chinless gentleman who looked so well pleased with himself would reach a larger audience of female admirers if he sold ibbons or hosiery."

"If the critic who also writes interviews would give nine-tenths of his space to what the other fellow said, instead of to what the critic felt, the audience might not want their money back."

"If F's editor knew that he spent fifteen minutes at the play and went away and wrote two columns, how much would there be in his pay envelope next week?"

The actress would have written much more, but just at that moment a rude bellboy rapped upon the door. "Man in next door says he can't sleep, and if you don't stop laughing he'll make a complaint against us to-morrow for maintaining a nuisance."

The actress sniffed and turned her oiled. She dreamed again. The god of dreams had granted her the gift of invisibility, and she followed a dramatic critic to his lair. It was in a smoke stained building in a swamp close to Brooklyn Bridge. He rode in a freight elevator crowded with mechanics to a little room with a half dozen desks and one window. The air was fetid. No one looked up. The men at the desk were intent upon their own tasks and troubles. The critic looked over his mail. There were four anonymous letters, one threatening his life, the others merely injury to limb or an appalling spoliation of his beauty. A fifth was a curt request from the dramatic editor, who earned but one-third the critic's salary and had but recently been promoted from "covering police," to "get his

copy in earlier." A sixth was from a manager who no longer desired his presence at his theatre. The last was one which promised distinction or humiliation. No one ever knew quite what a summons from the mighty man of the paper—the eyes and ears and brain and crushing or caressing hand of the owner—meant, and the critic like all others hastened with secret misgivings to ascertain.

The face of the great man of journalism told no secrets. It never did. It was lean and spindly-like, revealing nothing and observing everything. The eyes were keen but inscrutable. He nodded to the critic.

"Your work seems to me to have gone off a little lately."

"Why?"

"I don't know why. Perhaps you do. There is nothing quotable in it. Your review of The White Lily was flat."

"The play and the performance were flat."

"All the more reason why you should have leavened it with some ginger."

"None of the players did badly."

"Exactly what Mrs. Moulton said. I pointed out to her that all the ash barrels in town were covered with her praise for Sam Smiley. We parted with Mrs. Moulton. She was much too kind for a critic. We don't want to praise these people when we can help it. I tell you human nature is still barbarous. There's nothing it reads with such eagerness as the news of a row, nothing it laughs at like the roast of its neighbor. Why, if we wanted the subscriptions of all these players, and we don't—there are only about thirty thousand of them to over a million—the way to get them would be to serve them up nice and crisp to each other. It isn't the actors we want to please. It is the public, and a large part of the public never goes to the theatre. But all of the public likes to read personally pointed stuff. What if it does hurt, if you keep within the libel law? I tell you, human nature is still carnivorous, and it likes the taste of flesh and the sound of groans. We are caterers to the public taste."

"I handled The Drama of Morro Castle in that fashion, and the proprietor called on the chief and the city editor ordered a half column of flattery under the guise of 'A Woman's View,' and when I had impaled The Sky Cleaner on my wit there were two special stories the same week about the play, to offset my opinion."

"Those were mere matters of personal and temporary convenience. Your own policy I have outlined. 'Get circulation' is the sole motto of journalism, and I have told you how to 'get circulation.' Good morning."

The actress wrapped in her mantle of invisibility followed the dejected little man from the office through the swamp and to a special matinee. She pursued him to the telegraph office and looked over her shoulder while he wrote. She gasped at the virulent adjectives and moaned at the uncompromising nouns that poured from his impatient pen. And she remembered that Captain Kidd had been a mild soul until his crew surrounded him and told him to turn pirate or walk the plank.

She still goes to the critic's roomings, because every one does, and lends a hand at the spit, but she does it half heartedly, and through the smoke the critic becomes insignificant, for behind him is the mighty man of journalism, and behind him the man of millions with a newspaper, and behind him still, human nature craving its taste of flesh and demanding its chorus of groans.

Frederick Webber, who plays the villain, Herr Schikaneder, in The Greater Love, declares that he has played his last villain. "Why?" asked one of the company. "Because I am tired of it. Who wouldn't be sick of being a wretch in two acts and having the floor wiped up with him by the hero in the third?"

One of those persons who write for the newspapers but never read them interviewed Willie Collier in Boston and derived from him the information, along with a great deal about how Collier makes coffee, that Jerome Sykes is a member of the Willie Collier baseball team. Poor Jerry! Even where you are the ignorant cease not from troubling, but keep you playing ball in heaven.

THE NATINEE GIRL.

A TICKET SWINDLE.

On Wednesday evening, March 21, several hundred people assembled in front of the Metropolitan Opera House—which closed with the final performance of the opera on the Saturday previous—fully expecting to attend a Masonic concert for which tickets had been widely sold throughout Manhattan and Brooklyn. The building was naturally dark. The crowd increased to such an extent that it threatened to block Broadway during the threatening crush. The ticket-holders grew more and more impatient as the time set for the performance approached, until all the policemen in the neighborhood had to be summoned in order to maintain order. About half-past eight a report spread that the performance was already under way in Madison Square Garden, but the only activity there was the dress rehearsal of the circus. Ultimately the victims came to understand that they had been hoaxed and the crowd consequently dispersed. The fake tickets read as follows: "Metropolitan Opera House (Broadway and Fort Street), grand benefit under the auspices of the Grand Lodge, F. and A. M., allied Masonic bodies, in aid of the Daniel D. Tompkins Memorial Fund, Wednesday evening, March 21, at eight p.m. General admission, \$1.00."

HENRY W. SAVAGE RETURNS.

Henry W. Savage was among the passengers on the Kaiser Wilhelm II, which arrived Wednesday morning. Mr. Savage returned from a two month's trip abroad, visiting especially Naples to hear Puccini's opera, Madame Butterfly, of which the American rights in English are controlled by him. Another novelty secured for production in America is the reigning German musical success, Die Lustige Witwe (The Jovious Widow), book by Viktor Leon and Leo Stein and music by Franz Lehár, which is now creating a furore in Vienna and Hamburg. This is described as one of the most tuneful and charming comic operas produced within recent years. Mr. Savage holds the rights for two musical compositions by French composers, and has arranged for an early production in Paris of a series of his well-known successes, beginning with Woodland. Contracts were signed with several artists for his English Grand Opera company for next season.

IMPOSSIBLE TO "JIMMY" A DOOR.

Walter Fessler has invented and patented a burglar proof lock which expert locksmiths who have examined it claim to be the best invention of the kind ever issued from the Patent Office. Mr. Fessler has already sold an interest in his invention for a large amount. This patent is protected in all foreign countries. It is Mr. Fessler's intention to manufacture these locks himself.

NOTES OF NEW THEATRES.

Activity Throughout the Country—New Buildings in Many Cities.

Mobile, Ala., is to have a new, modern playhouse, which is being erected by local capitalists. Work has already begun on the house and when completed it will be known as the Lyric Theatre. The estimated cost of the investment is \$100,000. It has been leased by Gaston Neubrik, a well-known young man of that city. Mr. Neubrik has for a number of years acted as correspondent for The Minerva in Mobile. The house when finished will be one of the handsomest, most complete and up to date houses in the South. It will have a seating capacity of about 1,800, which is about fifty per cent. larger than any other theatre in Mobile. The manager intends to book independently.

It is reported on apparently sound authority that Toronto is to have a new theatre situated in the business district of the city and within a few steps of Yonge Street. It is said that Wilton Lackaye, now playing in Toronto at the Princess Theatre, has announced his willingness to head a new stock company at the expiration of his present engagement. The company undertaking will be one of the handsomest, most complete and up to date houses in the South. It will have a seating capacity of about 1,800, which is about fifty per cent. larger than any other theatre in Mobile. The manager intends to book independently.

The new Henry Boyle Theatre of Fond du Lac, Wis., was opened recently. It is owned by the Haber-Potter Theatre Company, which agreed to furnish \$30,000 toward erecting the structure after a committee of citizens had arranged to sell a thousand seats for the initial performance at \$10 apiece. In addition to subscribing for fifty tickets Henry Boyle, one of the most prominent citizens, gave \$1,000 for terra cotta to ornament the front of the building, it being in recognition of his generosity that the theatre is to be known by his name. The work of building the house was completed in the record time of exactly ninety-six working days.

There is a new theatre at Wabash, Ind., owned by Frank Burt, of Toledo, who will include it in his chain of houses located in northwestern Ohio, Michigan, and Indiana towns. The house, which is thoroughly modern and fire-proof, has a seating capacity of 1,300. The opening will take place on or about March 1, with the appearance of Blanche Bates in The Darling of the Gods. It is Mr. Burt's intention to present three attractions weekly.

A new \$12,000 Convention Hall and Opera House was recently opened at St. John, Kan., by the Majestic Stock company. It is one of the finest and most modern houses between Topeka and Denver, having a seating capacity of 800. The building is owned by a corporation of business men and farmers from the surrounding country. St. John has about one thousand inhabitants.

In Kansas City there is to be a new theatre which will cost approximately \$125,000 and will have a seating capacity of 1,800. This structure will be the home of a popular-priced stock company, under the management of H. Walter Van Dyke, who is already operating a stock company in Omaha, and who plans next season to control a similar company in St. Louis. By moving the three companies from city to city Mr. Van Dyke expects to give the productions, while subjecting his actors to less taxing strains.

The old Presbyterian Church in Rockford, Ill., is to be converted into a theatre by the Harwood Amusement Company. The incorporators of the new company are J. S. Murison, R. J. Henry and Webb C. Stevens, and their charter permits them to conduct a general amusement, theatre and automobile business, the automobile clause being added in case the owners decide to use the basement as a garage. The capital stock of the concern is \$25,000.

W. T. Grover, manager of the Imperial Theatre, Brooklyn, is reported to have said that when his present lease expires next year from next June he will build a new theatre on the extension of Flatbush Avenue. The new playhouse is to be named the Coliseum and will be devoted entirely to vaudeville.

Work has begun on the foundations of a new theatre in Bayonne, N. J., the first theatre for the town. The new playhouse will be called the Bayonne Theatre. It is to cost \$50,000 and will have a seating capacity of 1,271. Sept. 8 is set as the opening date.

The Bridgeport Theatre Company has acquired the property at the corner of Lumber and Main street. This local syndicate has also filed its agreement with the Pierce Manufacturing Company by which the work of erecting the new theatre must be immediately begun.

It is reported that Adolph Segal, owner of the Majestic apartment house, Philadelphia, is to purchase the lot at the southwest corner of Broad and Poplar street now occupied by the Harrah residence. It is generally understood that on this valuable site Mr. Segal intends to erect one of the finest playhouses in the Quaker city.

Harry Davis, theatrical manager, of Pittsburgh, is said to have secured the property at the southeast corner of Eighth and Market streets, Philadelphia, on which he proposes to erect a new theatre.

Ithaca's new opera house, according to the plans already completed, is to be a handsome Colonial structure erected at the southwest corner of Green and Tioga streets. The seating capacity will be in the neighborhood of 1,300—650 in the orchestra and the balance in the single balcony. The auditorium will be 65 by 73 feet and the stage 71 by 43, considerably larger than the stage at the Lyceum. In order to protect the costumes and valuables in case of fire the dressing rooms will be built entirely outside of the stage and separated from it by a heavy wall. Opening from the balcony foyer there is to be a large roof garden adapted for playing summer attractions. The exits designed are so numerous and so carefully located it is calculated that a crowded audience could be dismissed in less than three minutes. The structure will be of stone and brick or concrete.

Mayor Collins of Brazil, Ind., has closed a deal whereby Manager Jack Hoefler of the Lyric Theatre of Terre Haute, is to lease and manage the Brazil house now under construction. The Brazil theatre will be one in a circuit being arranged by Manager Hoefler, with the Lyric as headquarters, and which will include Vincennes, Evansville, Washington, Boonville, and other towns of similar size in Indiana and Illinois. The work of establishing the circuit has not been completed, but the list will be ready for the booking to be made by Sept. 1.

One of the largest theatres in the country is shortly to be erected in West Philadelphia at the corner of Lancaster and Fairmount avenues. It will be named the William Penn Theatre, being constructed by the William Penn Theatre Company, incorporated, of which G. A. Wegfarth is president. Mr. Wegfarth will be sole manager of the enterprise. The structure, which is positively to be opened next season, will cost approximately half a million dollars. The plan is to play road companies during the winter season and operate productions during the summer. The striking external feature of the building is to be a 137 foot tower, from which will be operated a 24,000 candle-power searchlight. The most remarkable innovations are a solid wall 3 inches thick, of steel, concrete and asbestos, replacing the customary asbestos curtain, to be raised and lowered by electric motors. In the basement will be a playroom for children, which will be in the charge of competent trained nurses. The seating capacity is to be 4,100.

The Sullivan-Considine theatrical syndicate, of Seattle, Wash., is said to have offered a quarter of a million for the double corner at Third Avenue and Madison Street, owned by Senator C. F. Clapp. At present the property is occupied by a one-story brick building, which, however, will probably have to be demolished for the re-grading of Third Avenue. This would make it possible to begin work on the projected theatre—a valuable addition to the playgoer's facilities of the city—in the very near future. Senator Clapp is reluctant to part with a property which is steadily increasing in value.

REFLECTIONS

Thomas A. Wise has been engaged for Sydney Rosenfeld's new comedy, The Optimist.

"McFague," a novel by the late Frank Norris, is to be dramatised for the use of Wilton Lackaye.

William Dilla has been engaged as stage director for The Christian company which will tour the Pacific Coast. The coming Summer Mr. Dilla will direct a stock company at the Marquam Grand Theatre, Portland, Ore.

The old comedy of Maud Muller is to be reconstructed under the title The New Maud Muller and will be presented next season. A comic opera is also being made of the comedy.

The Woburn Auditorium, Woburn, Mass., was destroyed by fire on March 17. The building and contents were covered by insurance, but the lessee of the Auditorium, T. J. McColgan, will lose heavily by reason of enforced cancellations of bookings.

A benefit performance has been arranged to take place Tuesday afternoon, April 17, commencing at 1.30 p.m., at the Belasco Theatre, in aid of the poor of New York. The proceeds of the performance will be distributed by the New York Association for Improving the Conditions of the Poor, of which B. Fulton Cutting is president. Artists of the highest repute have kindly volunteered their services for this cause. Following are some members of the committee: Hon. John F. Ahern, President, Borough of Manhattan; Randolph Guggenheimer, Dr. Thomas Darlington, Commissioner, Board of Health; General Stewart Woodford, Bishop D. H. Greer, Hon. Thomas C. Platt, Rev. Dr. Joseph Silverman, William E. Wilcox, Postmaster of New York; John N. Bogart, and others.

Charles Stewart, who is about eighty-eight years old, attended the theatre last Friday night for the first time in forty years. He was at Ford's Theatre, Washington, on the night Lincoln was shot, and had not entered a theatre since, until he went to see DeWolf Hopper in Happyland.

The Western rights of the naval play The Man-o-War-Man are said to have been secured by the Popular Amusements Company (Incorporated) for the coming season of The Americans in repertoire through Ohio, Michigan, and the other Central States. The play was written by James W. Harkins and elaborated and owned by Thomas E. Shea.

Marie de Campi, who has been playing the adventures in Chinatown, Charlie, has resigned from the cast and will be given a part in another play by A. H. Woods, with whom she has a five year contract.

Professor Stengel-Sembrich, husband of Madame Sembrich, was painfully injured in an automobile accident on March 14.

The Rollicking Girl is booked for a season at the New York Theatre, to begin on April 16.

The Mantell Opera company, which has recently gone on tour, is reported to be making a gratifying success.

Lena Shaw, who has been playing the chorus girl in The Land of Nod, has been obliged to leave the company on account of illness and has gone to her home in Chicago. Her part has been taken by Ursula Marsh.

Hamilton Coleman, stage-manager of The Land of Nod, has been engaged for a like position with The Three Graces.

Joseph F. Duval is now with the Eastern College Widow company.

Ira J. La Motte has been appointed manager of the Majestic Theatre, Washington, D. C., by the Lafayette Amusement Company, formerly lessees of the Lafayette Theatre.

Archie L. Oari has been taking the baths at Mt. Clemens, Mich., for the past three weeks, and is so improved in health that he will be perfectly well by the time he resumes work. He has been suffering with malaria for several years.

Owing to an accident to Leslie G. Slocum, who fractured two of his ribs, All Stars of Life closed at Concordia, Kan., last week. The piece will reopen at an early date.

Chauncey L. Southern will open his season on March 29 at Lansford, Pa., and will tour the South in his repertoire, which includes The Lost Paradise, A Doctor by Courtesy, East Lynne, The Plunger, Camille, Dr. Jekyll and Mr. Hyde, Three Hats, At Risk of His Life, David Garrick, etc. The following people have been engaged: Charles E. Hawkins, J. P. Tucker, Raymond S. Paine, Douglas Lloyd, John C. Carey, Bert Le Roy, R. M. Hayes, Robert Owens, Arthur Miner, Evelyn Clark, Maybelle Van Tassel, Beaula Mills, Beaula Le Roy, Elsie Allen, and Roland A. Osborne, manager.

After a very successful trip to Maine Walter Perkins starts for California to-day to play an engagement at the Majestic Theatre, San Francisco.

Jerome K. Jerome and Charles Battell Loomis gave readings from their works at Mendelssohn Hall on March 17.

Samuel L. Tuck, who was formerly a member of the firm of Hurlst and Seamon, of New York, and who for several seasons managed the tour of Williams and Walker, has been engaged by Harry Davis, of Pittsburgh, as an addition to the latter's business staff.

Walter N. Lawrence has bought from Rachel Crothers, a new playwright, two plays, The Three of Us and The Coming of Mrs. Patrick. Other plays by unknown playwrights which Mr. Lawrence has purchased are Lady Jim, by Harold Heaton, and The Two Mr. Weatherbys, by St. John Hankin.

Rudolph Aronson sailed on the Baltic on March 14 to complete arrangements for the coming tour in the United States of Leoncavallo, Arthur Shattuck, Maria Colledo, Paris Chambers, and Leon Remay.

Mrs. Ella Fuller Dixon, who was once famous as a vocalist and well known as an actress under the name of Ida Livingstone, is said to be ill and destitute at her home in Montreal, N. J. She was recently hurt by being thrown from a moving street car in New York city.

Mrs. Robert R. Mantell (Marie Booth Russell) was taken ill at Milwaukee on March 5, and confined to her room for several days.

Charlotte Walker has been engaged for a comedy role in The Optimist.

Celia Campbell, late of The Street Singer company, is in New York for a visit.

A report that Richard Hayden had been stricken with apoplexy, was incorrect. Mr. Hayden is in excellent health and has not been ill.

Charlie Farrell, of the San Francisco Review, has organized a stock company to play Tennessee's Pardner, Hazel Kirke, The Black Flag and other well-known plays at the Victory Theatre, San Jose, Cal.

Harry Bulger was out of the cast of Woodland for a week recently, suffering with a severe cold. His role of the Blue Jay was taken by C. W. Meyer, who made a perfectly satisfactory substitute.

Annabelle Whitford was ill with tonsillitis and out of the cast of Sergeant Brue for a few days.

J. J. Frans has joined A Romance of Coon Hollow, replacing J. H. Ferris, resigned on account of illness.

Al. H. Wilson and his manager, Sidney R. Ellis, will sail for Europe late in May for their Summer vacation.

M. W. Taylor, of the Camden, N. J., Theatre, lost about \$10,000 in property destroyed by a fire which burned the armory in that town last week. Scenery for his road companies in Why Women Sin, Why He Divorced Her, Why Girls Go Wrong, and Grimes' Cellar Door was stored there and was entirely consumed.

AT THE THEATRES

To be reviewed next week:
 LIPSON Liberty.
 Don Nacey Irving Place.

New Amsterdam—Richard Mansfield.

Richard Mansfield began a three weeks' engagement on March 19, presenting his repertoire of plays, only one of which is new to New York.

DON CARLOS.

Tragedy in five acts, by Frederick Schiller.
 Translated by R. D. Boylan. Produced March 19.

Philip II, King of Spain Fuller Mollish
 Don Carlos Richard Mansfield
 Alexander Farnese, Prince of Parma Thomas Mills
 Marquis de Posa A. G. Andrews
 Duke of Alva Leslie Kenyon
 Count Lerma Sheridan Black
 Duke of Feria Henry Worman
 Duke of Medina Florence Rockwell
 Don Raymond de Taxis R. C. Warde
 Don Juan Clarence Handyside
 Grand Inquisitor of Spain Walter Howe
 Page to the Queen Margaret Kilroy
 Elizabeth de Valence Florence Rockwell
 Duchess of Olivares Vivian Bernard
 Marchioness de Mondemar Alma Hathaway
 Princess Eboli Eleanor Barry
 Countess Farnese Adelaide Nowak

Mr. Mansfield's version of Don Carlos is adapted from the translation made many years ago by R. D. Boylan. Some of the scenes have been omitted and others transposed, so that the length of the translated drama has been reduced to reasonable proportions. There has been no loss of dramatic value in the cutting. As it was written, Don Carlos contains many long political harangues unimportant in relation to the story and valueless except as oratory at the present day. The piece was first acted at Hamburg in 1787, and a version of it, by William Dunlap, was given at the old Park Theatre, New York, on May 6, 1790, where it failed. The play has been produced in New York several times since then, in German at the Bowery Amphitheatre in 1864, at the Bowery Theatre in 1888, and at the New Stadt Theatre in 1898. The translation is published in Bohn's Standard Library, and is to be found on the shelves of the public libraries.

The play and the character of Don Carlos are somber in the extreme, marked by scarcely a ray of brightness. The prince, son of Philip II of Spain, deprived of his betrothed, Elizabeth of France, who has become his step-mother under the ban of his father's displeasure, hated by the powerful men of the court, is moody and desperate for a chance to reshape his life. His love for Elizabeth, amounting almost to delirium, makes him foolhardy. He attempts to reach the Queen in spite of the rigid Spanish etiquette which surrounds her, and at last makes use of his intimate friend, the Marquis de Posa, who has just arrived from the Netherlands and France with letters for Elizabeth. The Marquis arranges a meeting, and Don Carlos reproaches the Queen for her faith to her husband. She denies that she loves the younger man and reminds him of his duty and of his promise to be faithful to the cause of the oppressed Netherlands. Carlos leaves her in time to escape the King, who arrives to find the Queen unattended. His suspicions are aroused, and the jealousy which is to culminate in the final tragedy is first made evident.

In the next act Carlos begs the King for a command in the Netherlands but it is refused him and given to the Duke of Alva. Under the impression that he is to meet the Queen the young prince keeps an appointment with the Princess Eboli, who secretly loves him. The Princess, angered by his repulses and, besides, by his adroit theft of a compromising letter from Philip to the Princess, finds means of letting the King know of Carlos' love for Elizabeth. The suspicions of the King are directed more surely toward Carlos, until a fortunate chance causes De Posa to be raised to the rank of Prime Minister. The Marquis, to save his friend, causes him to be arrested and imprisoned, and then contrives to take upon himself the blame for the offense of which Carlos is suspected. He is shot by an ambush when he goes to visit Carlos in prison, and the young Prince, refusing the freedom that is now his, turns on the King and overthrows him with passionate invective. He plans to go to Flanders and there cope with his father's power. One last meeting with Elizabeth is to be held, a midnight interview, in which they seem to reach the heights of spiritual happiness. As he is about to leave her he is confronted by the King and the Grand Inquisitor of Spain, and led off to torture and death.

There is a suggestion of Hamlet in the character of Don Carlos, accentuated visually by Mr. Mansfield's black dress, by his slow gestures and dreamy manner. Philip, duty, strong friendship and uncertainty of purpose are attributes of both characters, but the resemblance stops with these, and Don Carlos is found to be a man whose love dominates his ambition for revenge, who risks his fortune impetuously for his passion. Mr. Mansfield gives to the part this distinguishing quality and makes it the strongest element in the complex psychology of the Prince. There are but few scenes in the play that are really big dramatically and only one in which the actor can really control his audience. Mr. Mansfield bears the part through the cumulative scenes, slowly advancing the character toward the one strongly emotional moment when Carlos, at the side of De Posa's body, denounces his father in a magnificent torrent of invective, ending on the corpse of his friend with:

"Seek among strangers for your son.
 Here lies my kingdom."

Mr. Mansfield's reading is delightful, his manner pleasing, and his conception of the character such that an interest is established that might otherwise be lacking were there only the stilted, sentimental lines heard. The character is not among his best, however, nor is it likely to be remembered as long as many others in his repertoire.

It seems to be becoming traditional for Mr. Mansfield to be badly supported. People who have shown themselves to be agreeable actors seem to lose all their abilities when brought into proximity with the star and to play like amateurs. Florence Rockwell as the Queen played the role adequately, though her reading was bad. She spoke in a conventional drawl meant to indicate secret unhappiness coupled with a sweet disposition, and it was irritating. Eleanor Barry as Princess Eboli did very well in her lighter scenes and especially in the scene with Don Carlos, but she seemed utterly inadequate to the demands of that scene's climax. Vivian Bernard as the Duchess de Olivares, Alma Hathaway as the Marchioness de Mondemar, and Margaret Kilroy as the page were on a par with the others in the cast.

Fuller Mollish as King Philip reminded one, unfortunately, of an ill-tempered pantaloon. The scene with the Queen in the first act and the council chamber scene in act three he did well, but in his scene with the Cardinal Inquisitor his work was anything but convincing. His alternating humility, arrogance and fear seemed done by book and to be free of any feeling on his part. A. G. Andrews as the Marquis de Posa gave a consistently good performance, playing the role with a manly dignity and evident intelligence. Leslie Kenyon as the Duke of Alva read badly and with but little energy. He mispronounced many simple words and persistently said "pusion" for person. Clarence Handyside was satisfactory as Domingo, the King's confessor. Walter Howe as the Cardinal Inquisitor filled his role well and dominated the one scene in which he had part. The other male roles were played with average ability.

DON CARLOS.

Mr. Mansfield appeared in the familiar role of Beau Brummel on Tuesday evening and delighted a large audience with the characterization that is perhaps the most popular in his repertoire. He first presented the play in New York in 1890 at the Madison Square Theatre, and since then it has held its place in public sympathy. In the

closing scene this year Mr. Mansfield sings a stanza of the old song, "She Wore a Wreath of Roses," in such a way as to add an extra touch of pathos to the last moments of the play.

The cast varies but little since the play was last seen here. The principal members give good accounts of themselves, and the support is generally satisfactory.

The cast:

The Prince of Wales Clarence Handyside
 Lord Stanley Leslie Kenyon
 Richard Brinsley Sheridan Sheridan Black
 Mr. Brummel Richard Mansfield
 Reginald Courtney R. C. Warde
 Mortimer A. G. Andrews
 Mr. Abraham Walter Howe
 First Bailiff W. T. Patron
 Second Bailiff Thomas R. Mills
 Simpson Winthrop Chamberlain
 Mr. Oliver Vincent Henry Worman
 Mariana Vincent Florence Rockwell
 Katharine Margaret Kilroy
 Duchess of Leamington Alma Hathaway
 Lady Fortington Adelaide Nowak
 Lodging House Keeper Vivian Bernard
 Mrs. St. Aubyn Eleanor Barry

MR. JESSIE AND MR. HYDE.

No less familiar and popular is Mansfield's impersonation of the dual being of Stevenson's story. This play produced first at the Boston Museum in 1887, and has retained it in his repertoire since. With it he never fails to hold his audience, and in no other play does his dramatic genius have so much opportunity for display. His supporting company appears to special advantage. The cast at this revival was as follows:

Sir Danvers Carew Henry Worman
 Dr. Lanyon A. G. Andrews
 Gabriel Utterson Ernest C. Warde
 Poole Walter Howe
 Inspector Deacon Fuller Mollish
 Dr. Jekyll Richard Mansfield
 Mr. Hyde Richard Mansfield
 Mrs. Lanyon Vivian Bernard
 Agnes Carew Florence Rockwell
 Rebecca Moore Alma Hathaway

THE MERCHANT OF VENICE.

The play selected for Friday night was The Merchant of Venice, which Mr. Mansfield first presented in New York in 1893. It has been given frequently during his engagements in this city, and each season there has been shown an advance in the star's characterization of Shylock. He has never quite satisfied in this role, except to the eyes, but he has eliminated some of the comedy element with which he first invested the part, and shows a deeper insight into its psychology. In this play the supporting company satisfactorily meets the demands made upon it.

The cast was:

The Duke of Venice Sheridan Black
 Antonio Clarence Handyside
 Bassanio Arthur Forrest
 Salanio Fuller Mollish
 Salarino R. C. Warde
 Gratiano Leslie Kenyon
 Leranzo Sheridan Black
 Shylock Richard Mansfield
 Tubal Walter Howe
 Launcelot Gobbo A. G. Andrews
 Old Gobbo Henry Worman
 Salerio Frank MacFarlane
 Leonardo W. T. Patron
 Balthazar Thomas R. Mills
 Nerissa Florence Rockwell
 Portia Margaret Kilroy
 Jessica Irene Phibbs

A Parisian Romance was the bill Saturday night, and last night The Scarlet Letter was revived. The repertoire for the rest of the week will be as follows: Tuesday, Dr. Jekyll and Mr. Hyde; Wednesday evening and Saturday afternoon, Don Carlos; Thursday, Beau Brummel; Friday, Richard III.

Madison Square—The Greater Love.

Play in four acts, by Ivy Ashton Root. Produced March 19.

Wolfgang Amadeus Mozart Howard Kyle
 Herr Schikaneder Frederic Webster
 Herr Kapellmeister Fred C. House
 Albert Lange Frank MacFarlane
 Herr Zoller Frank Kendrick
 Signor Bondini Frank Kendrick
 Cecilia Florence Greenhalgh
 Agnes Richard Storey
 Herr Albrecht Stanley Joseph
 Herr Kleinberg George C. Wiseman
 Herr Schack Alfred Bergen
 Herr Hofer Fritz Gerlach
 La Mandini Helen Ware
 Aloysia Weber Kathleen Kinella
 Sophy Weber Paula Gloy

Wolfgang Mozart has been so long dead and buried there is little chance he will be able to collect himself sufficiently to rise up and prove the sentimental libel of the portrait drawn by Ivy Ashton Root and presented by Howard Kyle. According to this author—whose inexperience is some excuse for her misconception of literary and dramatic values as well as for the weakness of her construction—Mozart spent the greater part of his unoccupied time smiling with serene resignation into the faces of his vilest enemies. Now he is dead this extraordinary and sanctimonious pardoning propensity may be so inordinately magnified he is eager to forgive even the conception of The Greater Love. It may appear that the reviewer is going out of his way to make the truth unpalatable when it could be expressed equally well in a more direct manner. It is a difficult task to make an instance of once courteous and explicit. The author's idea of the great German composer might not appear so utterly false if read in narrative form, but certain sentimental poses and certain styles of "heroic" dialogue are not elevated by the visualizing process of a stage production; the reality of the human tableau and the human voice emphasizes the unreality of the character. These elusive personalities are an eternal temptation to the uninitiated playwright with romantic ideals and fondness for literary inspiration. Just as it is an old trum with authors that you must excise the one phrase of which you are personally the most enamored, so a serviceable motto for the aspiring dramatist would read: "Avoid the temptation of a poetic character." The man who refused to marry the only woman toward whom he was passionately attracted lest his human pleasure should belittle his art had no hesitation in wedding the pathetic fallacy. In the first place, the psychology exemplified in Mozart's renunciation of La Mandini will scarcely bear analysis, since congenial matrimony has never been considered a foe to the highest inspiration. In real life Mozart loved Aloysia and married her sister Constanza. His bachelor attitude in the drama, complicated by yet another romantic element borrowed from Herbert Rau, is more selfish than heroic. He certainly showed little consideration for the self-effacing affection of Constanza.

The plot was so vague a quantity that it fairly evaded description. It consisted merely of a series of incidents divided into four chronological groups, each supplied with an appropriate climax. In the initial act one learned that Mozart's passion for Aloysia, who had deserted him for Albert Lange, was not so tragic as to prevent him from falling madly in love with La Mandini at first sight—practically first sight, as he had forgotten the unknown singer, Gluditta, who had saved one of his operas from making a failure in Italy. In the second act La Mandini, by herself singing in place of the prima donna who had been bribed to feign illness, frustrated the plans of Herr Schikaneder to ruin the first presentation of Don Giovanni at Bondini's Theatre in Prague. The scene of the composer, in his room, listening to his own music greeted first with mercenary blases and then with tumultuous applause was the most novel and dramatic incident of the performance. In the third act Wolfgang Mozart sacrificed his opportunity to be the musical director of St. Stephen's for the sake of an old musician who had more than a competence anyhow; also, he immolated La Mandini on the altar of his art. At the conclusion of this act the lights in the composer's chamber were mysteriously extinguished, a divine brightness appeared—evidently through the skylight—and a voice from heaven commanded, "Thou shalt write a requiem." The composer could not well refuse so specific a divine commission, and in the final act he wrote his own mass, after having

scrawled his benedictions up to the point of forgiving Schikaneder for stealing the score of The Magic Flute. The scene, a rehearsal of the said requiem, was an attempt to reproduce the famous picture at the Metropolitan Museum of Art. The singing was reasonably well done. The audience was disappointed because Mozart didn't die. In short, the play lacked action and purpose; its construction was amateurish, as when the last character in the cast would drift off the stage just as the first character in episode number two entered from the back.

Howard Kyle had an almost impossible undertaking, and perhaps his comparative defeat should be condoned. He looked more Irish than German, he employed an exasperating tremolo in his elocution, and the type of genius he impersonated was distinctly not of the musical order. However, the most experienced actors may be susceptible to an overdose of heroics. Beverly Sills graves did splendidly with her role of La Mandini; she was Italian, she had infinitely more emotion than her opportunity permitted her to use, and she was magnificently sincere. Of the three Weber sisters, Kathleen Kinella, as the motherly Constanza who confessed her love without expecting it to be requited, and Paula Gloy, the ingenue, were both more satisfactory than Helen Ware in the invidious character of Aloysia. Frederic Webster was good as Herr Schikaneder, though by no means a flash and blood impresario; Earl Rider cannot be complimented on his Albert Lange. Fred C. House made an exceptionally genuine juvenile and pupil of the great master, besides being a capital foil for Sophy. Herr Zoller, Signor Bondini, and Herr Albrechtberger, especially the latter old man, were all ably impersonated. The two children were charming.

Majestic—His Majesty.

Musical comedy in two acts; book and music by Shafter Howard. Produced March 19.

His Majesty Van Rensselaer Wheeler
 Abel Stringham Harry Kelly
 Dolly Dan Knute Erickson
 The Hon. Norman Bull Walter F. Drett
 R. Redington Rogers Herbert Carter
 Napoleon I William H. White
 Swift Hughey Flaherty
 Miss Delia Anna Laubelin
 Miss Stella Bright May A. Naudain
 Miss Back Bay Alice Hageman
 Sans Gene Emmelyn Lockaye
 Clara Glitter Margaret Malcolm
 Clara Clatter Adella Arnold
 Mrs. Brown Blanche King

It was a novel idea Shafter Howard had when he located the first act of his musical diversion in Hades. It offers so many excellent possibilities. But the novelty of His Majesty stops with the idea, and into the lobby of the infernal hotel old familiar figures come and behave in exactly the same manner that has been their wont since musical comedy was invented. They talk in puns, sing in the old familiar way, and have the usual things happen to them, set to music of the standard accepted through necessity. Situations are begun and left to finish themselves, characters come and go without arousing any unusual interest, and, except in a few instances, Hell appears to be a very commonplace sort of locality.

Just before the fall of the last curtain some one discovers that an idiotic gentleman is the plot of the piece. Up to that moment hardly a suspicion that there is a plot has been aroused. They print a synopsis in the programme for the benefit of those who insist on knowing what it is all about. The first act happens in the lobby of the Styxview Hotel, and His Majesty, generally called by his other title, is busy welcoming new arrivals. A comic opera company, under the management of Abel Stringham, comes down the slide and gives the proprietor plenty of extra work in making love to all of them. By the same accident a Mrs. Brown, of Chicago, and one R. Redington Rogers, dynamite drummer, register at the popular hostelry. Mrs. Brown finds out of her former eight husbands among the shades, and while she is impressed with the good looks of the Devil she is anxious to find the missing eighth, which was number one. Napoleon I, harassed by Sans Gene, his washerwoman, enters into a conspiracy with Rogers and Stringham to blow a hole through Hades and escape. The explosion comes and the whole party is sent flying through the roof, to land on an island near Palm Beach, where Mrs. Brown has a bungalow. Here Mrs. Brown discovers Rogers to be her first and all remaining love, and His Majesty proposes to so many of the opera company that he is glad to dive back through the hole to the quieter life in his own home.

The clever people in the cast, assisting the improvement that comes naturally to musical comedies as they grow older, may make His Majesty a fairly popular representative of the class to which it belongs. Blanche King as Mrs. Brown has several songs of pleasant tune, one of which probably reaches the whistling stage soon. These are, "Are You a Single or a Married Man?" and "Ma Bahama Baby," the latter with the customary moonlight and tenor gentleman present. A song at the telephone makes a big hit, and Miss King's impersonations of other singers, including herself as herself in "Molly O," is the best number on the bill. Anna Laughlin's condensed personality is well exhibited in the role of Dolly Daint, and she has first and last that are worth hearing. "The Brass" and another unnamed one, the programme, in which she is assisted by a young man, also unnamed. Alice Hageman as Miss Back Bay, chambermaid in the first act place, does some clever disjointed dancing and gets more than the words and music out of her two songs, "The Maid from Boston Town" and "Jemima Green." May A. Naudain has very little to do in the cast, though her songs meet with some favor.

Van Rensselaer Wheeler plays the title part in a stinging red suit and with his usual manner. He sings "Hey" in a way that brings encores, and his work in company with Miss King, Miss Laughlin, and Harry Kelly in burlesques of two kinds of plays is cleverly done. This quartette of burlesquers, by the way, will go a long way toward helping the play into favor. Harry Kelly has a congenial role in that of Abel Stringham and he furnishes most of the plain, unadorned comedy of the play. Walter F. Drett plays an Angler and angler to be her first and last, though he pained the first-night audience by forgetting his lines. Herbert Carter has the tenor role of R. Rogers, but he does not sing any of the expected tenor role songs. His work is good, however. The part of Dolly Dan, played by Knute Erickson, is an interpolated character. Mr. Erickson's absolute nonsense succeeds in making it one of the features. William H. White as Napoleon is but little in evidence but his satisfactory, Hughey Flaherty, who plays an imp, has a dance in the second act that finds favor. The other characters named on the programme are inconsequential.

The piece is lavishly mounted and some good scenic effects are supplied. The final chorus is sung under an arbor of softened lights that makes a pretty finish to the act. The larger members of the chorus are well dressed and good looking. The "pony ballet" is in evidence but seldom, though the very young women who compose it deserve to be seen oftener.

Manhattan—Charley's Aunt.

Comedy in three acts, by Brandon Thomas. Revived March 19.

Colonel Sir Francis Chesney R. Peyton Carter
 Stephen Spettigue Frank Hollins
 Jack Chumley William Elliott
 Charley Wyckham Etienne Girardot
 Lord Fancourt Babberley Ernest Elliot
 The New and Old Nina Herbert
 Donna Lucia D'Alvares Alma Mara
 Amy Spettigue Helena Byrne
 Kitty Verdon Lettie Alter
 Ella Delahay

The revival of Charley's Aunt at the Manhattan Theatre last Monday evening was notable not only from the fact that it was in this theatre that the play had its first American run thirteen years ago, but also because Etienne Girardot reappears in the role which he originated in America. There is also a special interest in the com-

edy in the light of the recent plays of American college life.

Charley's Aunt is essentially English in atmosphere and setting. There would be no mistaking Charley, Jack or Bab for Yale or Harvard men. The most marked difference, however, lies in the fact that the leading man in the English play is not a college gridiron hero. It would be impossible to conceive of a play based on American undergraduate life in which football, rowing or some popular form of athletics did not appear as a leading factor. A casual mention of cricket in the first act and the boxing gloves and oars adorning the walls are the only evidences in this play that athletics exist at Oxford. The situation, though based on the old trick of mistaken identity, is handled with rare humor and skill, but has no innate connection with college conditions. Replacing the picturesque and often incomprehensible jargon of American slang is the less familiar and sometimes equally unintelligible English argot. "Giddy goat" and "silly ass" are epithets of an un-American flavor.

The farce has lost none of its old-time vigor and popularity. Its fun is perennial, and the merry nonsense kept the audience, a large one in spite of the storm, in continual laughter. Plays may come and plays may go, be outgrown, outclassed, but a good farce goes on forever. Etienne Girardot in his original role of Lord Fancourt Babberley shows again his original and exceptional skill of an artist. His work is grown along the subtle lines of delicacy and finish, which seem so trivial but count for so much. He has the art of creating laughter without descending to horseplay, which distinguishes the work of an artist from that of a mechanic.

Mr. Girardot is supported by a clever company, each member being admirably suited to his part. R. Peyton Carter made an excellent Sir Francis Chesney in appearance and acting; the jaunty spirit of the widower even showing in his walk. Sol Aiken was satisfactory as the money loving solicitor, Stephen Spettigue. Frank Hollins was capital as Jack Chesney, being thoroughly English in tongue and manner. William Elliott, while less English as Charley Wyckham, was good and formed a pleasant contrast. Bassett, Jack's man, was well taken by Ernest Elliot. Charley West had a small role. Charley's real aunt, the aunt from Brazil, where the suits grow, "Donna Lucia" was most graciously taken by Nina Herbert. Alma Mara was vivacious as Amy Spettigue, and Helena Byrne made a graceful Kitty. Lettie Alter gave an unusually good rendering of Ella Delahay, putting just the right amount of sweetness and sentiment into the part. It will not be strange if Charley's Aunt wins all its old popularity at the Manhattan.

At Other Playhouses.

BROADWAY.—A burlesque of The Lion and the Mouse was introduced in the last act of The Vanderbilt Cup last week. The scene used is the one where Shirley Rosemore repudiates the son of Ryder. Elsie Janis appeared as Shirley Rosemore, Henry V. Donnelly as Henry Money Ryder, and Otis Harlan as Jefferson Ryder. The burlesque is by William Oakland.

FOURTEENTH STREET.—David Higgins in His Last Dollar was the attraction last week. Young Buffalo, King of the Wild West, this week.

THIRD AVENUE.—Human Hearts, with Frank J. Woods as Tom Logan, was last week's attraction. The supporting cast included James C. O'Neil, William J. Sully, W. J. Thorne, Edward Knox, Joseph Thayer, Herbert Kane, George Wright, Agnes W. Viller, Grace Gibney, Florence Mendoza, Isabelle Mendoza, Frances Francis. This week, The Black Hand.

MURRAY HILL.—Edward Harrigan in Old Lavender, supported by the cast that was seen at another house recently, was last week's attraction here. More to Be Filled Than Scorned this week.

AMERICAN.—Behind the Mask was last week's attraction. This week, In New York Town.

STAR.—Across the Pacific played to good audiences here last week. My Tom-Boy Girl is the attraction this week.

WEST END.—York State Folks proved popular in Harlem last week. "Way Down East" is the current attraction.

THEATRE.—Harry Clay Blaney in The Boy Behind the Gun was the offering last week. This week, Across the Pacific.

GRAND OPERA HOUSE.—The Prince of Pilsen, with Jess Dandy in the role he has made popular, did good business last week. Frank Daniels in Sergeant Brue this week.

HARLEM OPERA HOUSE.—The Classman was last week's bill at this house. Robert B. Mantell in his repertoire of Shakespearean plays this week.

METROPOLIS.—Bedford's Hope pleased large audiences in the Bronx last week. Chinatown Charlie is this week's attraction.

ACADEMY OF MUSIC.—The successful engagement of The Heart of Maryland ended Saturday night. The Darling of the Gods began a week's engagement last night.

PROCTOR'S FIFTH AVENUE.—Amelia Bingham had another opportunity to appear in Mlle. Marni, the play in which she starred here some months ago. The production was handsome and large audiences were present throughout the week. Isabelle Evesson relieved Miss Bingham of the usual mad scene and played with skill. James Young, Robert Cummings, A. H. Van Buren, George Howell, Mathilde Deshon and others helped to make the play interesting. This week, Rubert of Hentman.

PROCTOR'S 125TH STREET.—Rupert of Hentman was carefully presented by Paul McAllister. Gerald Griffin, Beatrice Morgan, Harry Hilliard, William Norton, Iselta Jewel, Bessie Lee Letitia, Agnes Scott and the other members of the stock company. The olio included O'Brien and Buckley, Augusta Goss, and Ben Meyer. This week's attraction is Mlle. Marni.

JOE WHELAN.—Harry Herman has succeeded D. L. Don in the role of Tick, the bartender, in The Squawman's Girl of the Golden West, and has made a good impression. Edgar Smith is now engaged in writing another travesty for the company, but as the present bill is filling the house it will not be put in rehearsal for some time.

GARDEN.—The tenth and final week of Raymond Hitchcock in The Galloper at the Garden Theatre began last evening. Following The Galloper, a revival of The College Widow will be made, beginning on April 2.

YONKVILLE.—Romeo and Juliet was the offering by William J. Kelly's stock company last week. Mr. Kelly appeared as Romeo, and the rest of the cast was as follows: Mercutio, Thomas McLarney; Paris, Ralph J. Locke; Montague, M. C. Tilden; Capulet, Charles King; Benvolio, Charles Arthur; Tybalt, Ben Mears; Friar Lawrence, Gus Balfour; Peter, Louis Froloff; Balthazar, Frank Hamilton; Apothecary, Charles King; Nurse, Alice Mortlock; Juliet, Nettie Douglass; Lady Capulet, Miss Winkie; Nurse, Louise Rial. This week, Rip Van Winkle.

FIELDS.—Louis Mann and Clara Lipman ended their engagement in Julie Bon Bon at this house last Saturday night and have started on a road tour. The house will be dark this week, and on April 2 Mr. Hopkinson will be brought in from the Savoy.

ANN INTROPIDI.

Mrs. Ann Intropidi died at her home in New York city on Friday, March 16, at the age of seventy-five years and five months. When about twenty years of age she made her first appearance in Italian opera at the Astor Place Opera House. Later she sang at the Academy of Music under the management of Bernard Ullman. Max Maretzek, Carl Rosa, Max Strakosch and others, appearing in casts headed by Bosio, Gazzaniga, Patti, Kellogg, Lucca, and Parepa Rosa. Among the characters assumed by her were Flora and Anna in La Traviata, Teresa in La Sonnambula, Ines in La Favorita, Contessa Cerano in Rigoletto, and Bertina in Il Barbiere di Siviglia. She is survived by her son, Frederick, and two daughters, Annie and Josephine. Josephine Intropidi is a well-known actress of the present day.

Special Announcement

The title selected for the new American play, representative of Southern life, and written by H. Grattan Donnelly, author of "Darkest Russia," is

CAROLINA

The play is in four acts, and will be given an elaborate scenic production, with new and original features that will make the attraction a positive novelty for the season of 1906-1907.

LOUIS MILLER

Company will be strictly first class and is now forming.

Permanent address:

Care Metropolitan Printing Co.,

213 West 26th Street, New York City

SEASON OPENS AT THE ACADEMY OF MUSIC, JERSEY CITY, MONDAY, SEPT. 3

of Duluth, drew fine business week of 11. Hanson Brothers' Fantasma opened 18 for the week. It is nearly a new play, with tons of trick scenery, and keeps the attention of the audience from start to finish.

MILWAUKEE.

Robert B. Mantell's engagement at the Davidson 12-14 in Shakespearean repertoire was one of the greatest artistic successes in local theatrical history. Large and select audiences keenly enjoyed the splendid performances given. The Lion and the Mouse completed the week with good production to excellent business. Dugby Bell in The Education of Mr. Pipp opened to immense house 18. Blanche Walsh 22-24. Herbert Kelley and Effe Shannon 25-28.

The Ninety and Nine drew large audiences at the Bijou 11-17, and gave general satisfaction. Focka and Adams followed 18 in Bankers and Brokers, and delighted many. Queen of the Highbinders 25-31.

Fantasma at the Alhambra drew capacity houses at almost every performance 11-17. San Toy greatly pleased 18, and is attracting large audiences. Nat M. Wills in The Duke of Duluth 22-31.

Margaret Anglin in Elza filled the Shubert at every performance 19-21. Miss Anglin scored a triumph success, and was well supported. The Thalia Theatre Yiddish co. 22-24. The Prince Chap 25-28.

Bertha Gailand in Sweet Kitty Bellairs, played at the Pabst 8-10 to big houses. Sonoma's Band delighted two large audiences at the Pabst 12. The Wachman Stock co. pleased a good sized audience 11 in Der Registrator and Bolena, the occasion being also for the benefit of Herr Hermann Meltzer. Die Doppel Ehe drew a full house 21. Wana Wraltern, Zumeisneider, and in Civil will comprise the triple bill to be offered 22. CLAUDE L. N. NORRIS.

NEWARK.

Wonderland, at the Newark Theatre March 19-24, drew excellent business. Week 26-31. The Rose of the Alhambra.

The Earl and the Girl was highly successful at the Empire Theatre 19-24, drawing the largest houses of the season. Week 26-31. Louis Mann and Clara Lipman in Julie Bonbon.

Al. W. Martin's production of Uncle Tom's Cabin attracted large sized audiences to Blaney's 19-24. Week 26-31. The King of the Opium Ring.

Good sized audiences at the Columbia 19-24 thoroughly enjoyed and appreciated the four-act melodrama, A Crown of Thorns. The co. was good and the characters capably played. Week 26-31, return engagement of the Plays (Thamaturgische).

Lee Ottolenghi, the manager of the Newark Theatre, will have his annual benefit performance on Monday night, April 16. Lew Fields in It Happened in Nordland will be the attraction.

Frank Daniels in Sergeant Brue is booked for the Newark Theatre during the week of April 2.

SEATTLE.

Laura Frankenhild drew fair audiences 11-13 in Her Double Life. The performance was a fairly pleasing one. Piff! Paff! Puff! drew good sized audiences 14-17, and the performance was a very pleasing one. 18-20. The King of the Opium Ring.

Billy and Wood's Big Show drew large audiences to the Seattle 11-17. Pat Kelly and Harry S. Fern were two good comedians, and the rest of the co. were satisfactory. Miss New York, Jr., 18-24. Empire Burlesques 25-31.

Walter Scott in Scotty, King of the Desert, was the attraction at the Third Avenue 11-17. This was the star's last performance on the stage, and his experience in his new field earned him as much popularity as his other numerous exploits have done. He played elaborated scenes from his own eventful life as dramatized by Charles A. Taylor, and his acting was true to life. He was supported by the Taylor co. and the performance was good. Murray and Mack 18-24. My Wife's Family 25-31. RODNEY D. WHITE.

TORONTO.

A prevailing and belated blizzard (Toronto's first taste of real winter this season) gave Dustin Farnum in The Virginian a heavy opening house at the Princess 19, but the worth of the attraction drew larger audiences. Pinafore (amateur) 26-28. Eleanor Robson in Susan in Search of a Husband 29, 30. The Girl Who Has Everything 31.

The Four Mortons in Breaking Into Society have been pleasing fair audiences at the Grand 19-24. The Office Boy 26-31.

Shadows of a Great City was offered for the education of Majestic Theatre 19-24. Why Girls Leave Home 26-31. J. ALEXANDER McNEIL.

DENVER.

A delicate, pleasing portrayal was Creston Clarke's Monsieur Beauchamp, with which he won unstinted praise at the Faber 11-17. The house was completely filled at every performance. The supporting co. is uniformly good. The County Chairman 18-24. Pauline Hall 25-31.

The Yankee Doodle Girls proved a good attraction at the Elmer Etta Victoria and the Baker Troupe gave particularly good specialties. The Baltimore Beauties 18-24.

The New Curtis offers Across the Desert 18-24. Mr. and Mrs. Peter McCourt returned last week from Honolulu. MARY ALKIRE BELL.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIOU (M. L. Semon, mgr.): Fighting Fate 12-17; good business. Running for Office 18-24. JEFFERSON (H. L. Douglas, mgr.): Dockstader's Minstrels, with matinee, 13 pleased 8. R. O. Alice Nielsen 14 pleased good house. Tim Murphy in A Texas Steer 15; fair house. Gabriel in Buster Brown 16, 17 pleased good business. Harry Short in The Yankee Consul 20. Grace George in The Marriage of William Ashe 21. Madame Mantell in grand opera 22, 24.

NEW DECATUR.—PAYNE'S THEATRE (H. M. Harrison, mgr.): Lyman Twins in The Rustlers 12; good co. and business. Harry Beresford in The Woman Hater 17; excellent; deserved better business. Murray Comedy co. 19-24. ITEM: The old building on the site for the new Lyceum Theatre in Decatur has been removed and the theatre will be built at once, to cost \$15,000. Ground floor for theatrical purposes only. Thomas P. Littlejohn has accepted management of same for a term of five years.

MONTGOMERY.—THEATRE (Hirschler Brothers, mgrs): Tim Murphy in A Texas Steer 14; large audience, well pleased. Professor Napoleon (local) 16, 17; excellent entertainment; pleased three packed houses. The Errand Boy 20. Dockstader's Minstrels 22. The Yankee Consul 24. BIOU (O. A. Neal, mgr.): Har-

ris-Parkinson co. 12-17. Plays: A True Kentuckian, Sandy Bottom, Northern Lights; pleased good business; specialties good.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Alice Nielsen in Don Pasquale 12; delightful, to good business. Marie Cahill in Molly Moonshine 17; matinee; co. and star pleasing. ITEM: M. A. (Mike) McDermott has been appointed treasurer of the new Lyric Theatre, now building at Mobile, Ala. "Mike" was for a number of years connected with the Mobile Theatre and is well and favorably known.

SELMA.—ACADEMY OF MUSIC (Long and Ross, mgrs): Harry Beresford in The Woman Hater 10; small audience; splendid satisfaction. Yankee Consul 21.

SHEFFIELD.—MEYERS OPERA HOUSE (Thomas P. Littlejohn, lessee): Lyman Twins in The Rustlers 13-19; well filled houses; pleased.

ARIZONA.

TOMBSTONE.—SCHIEFFELIN HALL (Allie Howe, mgr.): El Paso Elks' Minstrels Feb. 28. Local Minstrel 14. Rooney Boys 20. ITEM: Elks' Band will give one concert at Douglas 25. Excursions will be run from all southeast Arizona.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Lucile Drackman 16; good co. and business. Charles R. Hanford 27.

ARKANSAS.

LITTLE ROCK.—CAPITAL (R. S. Hamilton, lessee): Charles T. Taylor, mgr.: Mayor of Tokio 15; capacity; pleased. Kelly Stock co. 19-22. Tolson Stock co. 24-30.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Ole Olson 19, 11 co. and attendance fair. My Wife's Family 17; ordinary co. and attendance light. Florence Roberts 19, 20. YE LIBERTY (H. W. Bishop, lessee): Bishop's Players presented A Virginia Courtship 12-18; very fine performance; Franklin Underwood in leading role played to good business. Shesandah 19-20. A Strangest Life 26-31.

SAN DIEGO.—ISIS (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs): Pollard's Australian Lilliputian Opera co. 5-10 in The Belle of New York. A Runaway Girl, The Gelsia, A Gaiety Girl, and An American Millionaire; excellent, to S. R. O.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Pollard's Lilliputian Opera co. in Belle of New York and A Runaway Girl 21, 22.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): George Primrose's Minstrels 12 to big business; performance and co. good. West's Minstrels 16. AUDITORIUM (J. B. Boyer, mgr.): Ten Nights in a Bar Room 14 pleased good business. Dora Thorne 30.

LA JUNTA.—THEATRE (Ed C. King, mgr.): The Girl from Sweden 14; fair. Master George Falkland, scored by good co. Jerry in Jerry from Kerry 15; clever; business poor. National Grand Opera co. 17; fair, to good business.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Bohemians 13 canceled. The County Chairman 17 played to S. R. O.; co. as good as the title. Ada Lewis, though, better than last co. here in this place; pleased entirely. Monsieur Beauchamp, with Creston Clarke starring, 28. Pauline Hall Opera co. 24. Wilbur Opera co. 25. Al. G. Field's Minstrels 31.

CONNECTICUT.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs): W. L. Bowland, res. mgr.: Robert Edson, res. mgr.: The Shubert Brothers, always a favorite here, were cordially received and had several recalls at the end of acts. Frank Daniels played to capacity 17, and Sergeant Brue proved another success. Anabelle McFadden, though, suffered from an attack of tonsillitis, sang her role splendidly, and shared honors with the star. The Social Whirl, the new musical production of the Shuberts, had its premiere 19, and despite the blizzard like weather crowded the theatre. The Social Whirl, with its catchy music, witty lines, capital cast, pretty chorus and artistic settings should be a winner. It is far and away the best thing of its kind ever here in presentation here 19 and scored a hit. It is a clever combination of comedy and serious lines, which are most capably handled. Mary Ryan, who is new to local theatre patrons, played the title role with charm and feeling and received able support. A vaudeville bill, with J. C. Nugent and co. as the top liners, assisted by M. Armand Forest, violinist, and M. Richard Hageman, pianist, was greeted by an audience that made up in enthusiasm what it lacked in size. The Girl Patsey, a new play by Jane Maudlin, was given its first performance here 19 and scored a hit. It is a clever combination of comedy and serious lines, which are most capably handled. Mary Ryan, who is new to local theatre patrons, played the title role with charm and feeling and received able support. A vaudeville bill, with J. C. Nugent and co. as the top liners, assisted by M. Armand Forest, violinist, and M. Richard Hageman, pianist, was greeted by an audience that made up in enthusiasm what it lacked in size.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): A large audience greeted the Rogers Brothers in Ireland 15. Frank Daniels in Sergeant Brue 16 was greeted by an S. R. O. audience. Yvette Guilbert 17 in French songs of the Pompadour and a criminal episode, assisted by M. Armand Forest, violinist, and M. Richard Hageman, pianist, was greeted by an audience that made up in enthusiasm what it lacked in size. The Girl Patsey, a new play by Jane Maudlin, was given its first performance here 19 and scored a hit. It is a clever combination of comedy and serious lines, which are most capably handled. Mary Ryan, who is new to local theatre patrons, played the title role with charm and feeling and received able support. A vaudeville bill, with J. C. Nugent and co. as the top liners, assisted by M. Armand Forest, violinist, and M. Richard Hageman, pianist, was greeted by an audience that made up in enthusiasm what it lacked in size.

MAINE.—GRAND (E. M. Horne, mgr.): Marie Cahill in Molly Moonshine 15; excellent, to good house. Alice Nielsen in Don Pasquale 19 delighted good house. Dockstader's Minstrels 21. Buster Brown 27. The Yankee Consul 25. Grace George in The Marriage of William Ashe 29. ITEM: Louise McDonald, of Molly Moonshine co., was entertained by friends here.

AUGUSTA.—GRAND (William Schweigert, mgr.): Low Dockstader's Minstrels 16, with matinee; S. R. O.; excellent. Madame Mantell 20 in grand opera, two acts Faust and one act La Favorita, delighted a small audience. De Pew-Burdette Stock co. 27-31.

WALKER HALL: Sarah Bernhardt 15 in Camille delighted a large house.

and was heartily enjoyed by the good sized audience. Tenderfoot 23. Strongheart 24. Keller 27. William H. Crane 28. Sonoma's new opera, Free Lance, with Joe Casworth and Nella Bergen, 29-31. HARTFORD OPERA HOUSE (H. E. Jennings, mgr.): One of the dramatic treats of the season was the appearance of Bertha Kalich 19 in Monna Vanna. This was the star's first appearance here in English and she made a great impression on both press and audience. The applause was hearty, frequent and genuine. The remainder of the week was filled out by a pleasing vaudeville bill, headed by Louise Allen Collier, Isidore Cotton and Nick Long. Elsie Girls. ITEM: Henry B. Stanford, leading man of the Bertha Kalich co., was a guest of the Hartford Club and had a dinner tendered him by newspaper friends of that organization. A. DUMONT.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Adam Good co. ended a week of fairly good patronage 17. Plays: The Princess of Patches, McKenna's Filtration, Fogg's Ferry, Devil's Lane, At Five's Feet, The Lady from Lonsdale, The Minister's Sweetheart, The College Girl, The Captain's Mate, Two Little Outcasts; the specialties included Madame Robet and May and Hyers, the Cuban Nightingales, The Frogs Minstrel, locally 20, 21 to packed houses. The Black Crook 23. Little Johnny Jones 24. Phelan's Stock co. 27-31.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): The Black Crook 20 filled the house; fair performance. Way Down East 21, with Phoebe Davies and Robert A. Fischer assuming the leading characters, did capacity business and pleased. The Girl Patsey 24. Adam Good co. 26-31 (except 29). Mrs. Leffingwell's Boots 29. Wilton Lackaye in The Pit April 2. MAJESTIC (H. H. Jennings, mgr.): Bertha Kalich in Monna Vanna 20; one of the best offerings of the season; excellent, to light patronage.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Neil Burgess in The County Fair pleased fair sized audience 15. The Two Johns 16; topheavy house. No Mother to Guide 17; large audience. The College Widow 19; excellent, to filled house. The Girl Patsey 20; small audience. Black Crook 21; large audience. The Old Clothesman 22. Way Down East 23.

TORRINGTON.—UNION THEATRE (C. W. Volkman, mgr.): His Last Dollar 13 pleased large house. The County Fair (Neil Burgess) 16 to capacity; pleased. Klark-Urban co. 19-24 opened to big business; good co. Plays: Silent Partner, Cowslip Farm, Across the Desert, Knobs of Tennessee, Her Mad Marriage, Rip Van Winkle, and The Way of the Wicked.

MERIDEN.—THEATRE (Jackson and Reed, mgrs): Neil Burgess in The County Fair 17, matinee and evening, to large and delighted audiences. A Ragged Hero 19; fair business. Black Crook 22. The Girl Patsey 23. The Tenderfoot 24. William H. Crane in An American Lord 27. Little Johnny Jones 28.

BRISTOL.—OPERA HOUSE (F. R. Michael, mgr.): Two Johns 15; good co.; poor business; very stormy. Railroad Jack 17; good co.; fair business. The Old Clothes Man 21; excellent co.; fair business. Judge Hustle (local talent) 27.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Bertha Kalich in Monna Vanna 21 delighted the house of the season. Howard Comedy co. 22, 24. The Old Clothes Man 27.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Adam Good co. 19-24; fair business. Little Johnny Jones 28. Mrs. Leffingwell's Boots 31. Adam Good co. April 5.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shores, mgr.): His Last Dollar 16; good co.; pleased large audience. Fenberx Stock co. 19-24 pleased big houses.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): The Klark-Urban co. closed a fairly good week 20. A Ragged Hero 20 to good business.

WORWALK.—ROTTY (G. M. Hoyt and Son, mgrs): David Higgins in His Last Dollar 17; excellent, to big business.

DELAWARE.

WILMINGTON.—GRAND (Jesse K. Baylis, mgr.): The Klark-Urban co. closed 19; fair business. Little Egypt Musical Extravaganza 20; fair business. Benjamin Chapin in Lincoln 21, 22; small houses. Mrs. Wiggs 23. Hay Ward in The Grifter 28. LYCEUM (Daniel Humphries, mgr.): As Told in the Bible 15-17; fair business. The Irish Paratrooper 19-21; fair business. The Smart Set 22-24. McFadden's Flats 26-28.

GEORGIA.

ATLANTA.—GRAND (H. L. De Givie, mgr.): Vizard of Os 12, 13; good performance and houses. Lew Dockstader's Minstrels 14, 15 pleased large audiences. Tim Murphy in A Texas Steer 16, 17; excellent performance to average houses. Buster Brown 19, 20; good, to fair audiences. Madame Mantell in grand opera 21, 22. Grace George in Marriage of William Ashe 23, 24. Yankee Consul 27. Marie Cahill in Molly Moonshine 28, 29. Modjeska 30. Old Homestead 31. Lulu Glaser April 4, 5. Maud and the Mummy 6, 7. Viola Allen 11, 12. PEACHTREE THEATRE (J. M. O'Brien, mgr.): Bertha Kalich in Monna Vanna 17; excellent, pleasing packed house. BIOU THEATRE: Carrie Lamont in Fighting Fate 19-24; pleased audience. Charles Aldrich in Fighting Fate 19-24; Service Sam 26-31.

ATLANTA.—OPERA HOUSE (F. J. Seel, mgr.): Murray Comedy co. 12-17; excellent, to tremendous business; S. R. O. Plays: The Belle of Richmond, Nature's Nobleman, The Two Friends, A Country Courtship, A Convict's Wife, Dora Thorne, Cinderella, and The Man from Missouri. Buster Brown 23. Hollingsworth Twins 26-31. Corinne Bunkle co. April 9-14.

MACON.—GRAND (E. M. Horne, mgr.): Marie Cahill in Molly Moonshine 15; excellent, to good house. Alice Nielsen in Don Pasquale 19 delighted good house. Dockstader's Minstrels 21. Buster Brown 27. The Yankee Consul 25. Grace George in The Marriage of William Ashe 29. ITEM: Louise McDonald, of Molly Moonshine co., was entertained by friends here.

AUGUSTA.—GRAND (William Schweigert, mgr.): Low Dockstader's Minstrels 16, with matinee; S. R. O.; excellent. Madame Mantell 20 in grand opera, two acts Faust and one act La Favorita, delighted a small audience. De Pew-Burdette Stock co. 27-31.

WALKER HALL: Sarah Bernhardt 15 in Camille delighted a large house.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Planey, mgr.): West's Minstrels 12; splendid, to S. R. O.; specialties good. The Moonshiner's Daughter 16; everybody pleased; good house. Pauline Hall in Dora 17 pleased S. R. O. Miss Frankfield 21. Y. M. C. A. 22. Lyceum Theatre co. week 23. Piff! Paff! Puff! April 2. People's Theatre co. 5, 1. Ole Mack 12. Mack Swain co. 16-25. Ole Olson 26.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Harry L. Butterworth Concert co. 12; good house and performance.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Way Down East 20. The Christian April 16.

ILLINOIS.

SPRINGFIELD.—THE CHATTERTON (George W. Chatterton, mgr.): Lewis Morrison in Faust 12; good co.; please medium sized audiences. Margaret Illington in The Lion and the Mouse 13, 14; excellent co. and production; pleased S. R. O. audiences. It Happened in Nordland 15; fair co.; disappointed capacity audience. The Ben Greet Players 17 presented The Merchant of Venice, matinee, and Macbeth to fair business. The Pink Hussars 18; good co.; pleased capacity matinee and evening. Bentfrow Stock co. 19-24 (except 22). Charles Grapewin in It's Up to You, John Henry, 23 (matinee benefit). When Johnny Comes Marching Home 25. Our New Minister 28. Olga Netherale in Sapho 30. Kelley and Shannon in The Lightning Conductor 31. ITEM: The performance 14 was witnessed by a party of 300 from Bloomington. Miss Illington's former h-m.

PEORIA.—GRAND (Chamberlain, Harrington and Co., mgrs): A Slave of Passion 14; excellent drama; medium house. Ben Greet Players in Macbeth 15; impressive; pleased fair audience. Toastmaster Holtback (local) 16; meritorious amateur play; packed theatre. When We Were Twenty-one 17; well played; satisfaction. The Jeffersons in The Rivals 18; solid house; much applause. The Little Gray Lady 20; one of season's best to good house. West and Vokes in A Pair of Pinks 23. Charles Grapewin in It's Up to You, John Henry, 24. Kerry Gow 25. At the Old Cross Roads 26. Olga Netherale in Sapho 31. ITEM: AJ Franco Beach will open May 19. Many additional features will be added. Stone Hill Garden will open its season with a stock co. 26.

BLOOMINGTON.—GRAND (F. Wolkan, Jr., mgr.): Louis James in Virginius 14 pleased fair audience (rainy weather). The Pink Hussars 17 pleased large house. Coming Through the Rye April 2. CASTLE (Gillingham Brothers, mgrs): Week 19 vaudeville; average bill; business fair. COLLISUM (F. Wolkan, Jr., mgr.): Week 19 Shiloh; Indiana Circus; excellent. ITEM: Dr. F. W. Gummason lectured on Gladstone at Odd Fellows Hall 20 to a good sized audience. Arrangements have just been concluded for the appearance of Madame Nordica in concert at the Coliseum April 26. Eighteen dollars and twenty cents uncal for at the box-office after a spiritualistic fiasco at the Grand 5 has been turned over by the management to the Associated Churches.

ROCKFORD.—GRAND (George C. Sackett, acting mgr.): The Governor's Pardon 12; fair house. Ben Greet's Players 13 in As You Like It; and Macbeth, matinee and evening; good houses. In a Woman's Power 14; fair house. Amateur Vanderville (local) 15; good house. San Toy 16 pleased good house. Roselle Kneen in When Knighthood Was in Flower 17, matinee and evening; good houses. Woodland 22. When We Were Twenty-one 24. Coming Through the Rye April 2. ITEM: Ex-Mayor John H. Sherratt, late president of the Rockford Opera House Association, died in Philadelphia 19th inst.

MONMOUTH.—PATTER OPERA HOUSE (H. B. Webster, mgr.): H. Henry's Minstrels 15 pleased good house. When We Were Twenty-one 16; good co.; medium business. Kerry Gow 22. W. H. Nichol, magician, 23. A Wizard of Power 24. Henry's Enemy 25. Ghosts 30. ITEM: The local Elks are preparing to present The Purple Prince, under the direction of Frederick E. Howe, on April 4, 5.

QUINCY.—EMPIRE (Chamberlain, Harrington and Co., mgrs): W. L. Busby, res. mgr.: Al Field's Minstrels 12 to big business; performance and co. good. Conquer 14 (local); creditable, to large house. The Governor's Pardon 17; good, to fair patronage. A Trip to Egypt 19 pleased two good houses. Winhamer Brothers co. 19-24 (except 21) opened in Cleveland to crowded house and pleased. Kerry Gow 21. Eight Balls 28.

PARIS.—SHOFF'S OPERA HOUSE (L. A. G. Shoff, mgr.): Dora Woodruff's co. week 12; business good. Plays: Woman Against Woman, Wolf of the Blue Ocean, Dr. Jekyll and Mr. Hyde, Good Wood Dick, New Hampshire Polka, and Government Spy. Benben in New York 20 to fair business; pleased. The Flaming Arrow 24. Our New Minister 28. The Night Owls (burlesque) 30. When We Were Twenty-one April 3.

JOLET.—THEATRE (Chamberlain, Harrington and Co., mgrs): Faust 12; fair, to good business. Camille 13; poor co. and house. Ben Greet Players 15; good co. and house. Governor's Pardon 16; good co.; light business. The Way of the Transgressor 17; fair co.; good business. As Ophelia Prays 18; fair co.; good business. Rooney and Russell Wrestling Match 21.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): Jack Heffner Stock co. week 12 to good business; pleased. The Jeffersons in The Rivals 13 delighted good business. When We Were Twenty-one 20; poor house; good performance. West and Vokes 22. Kerry Gow 23. Man's Enemy 28. Ghosts 29. Checkers 31. BIOU: Vanderville: Good business and bill.

ALTON.—TEMPLE (W. M. Savage, mgr.): Winsinger Stock co. (return) 12-14; good business. Plays: Wrecks of Humanity, A Soldier in Petticoats, and An Innocent Fugitive. A Royal Slave 24. A Slave of Passion 25. Star National Stock co. 26-31. Walker Whitehead April 2. Our New Minister April 4. The Night Owls 6. Lyman Brothers 7. Miss Bob White 8. Why Women Sin 15.

CANTON.—GRAND (F. B. Powelson, mgr.): De-binsky Brothers' Wallace Theatre co. 12-17 (except 16) pleased good houses. Plays: A Mansion of Aching Hearts, Why Women Love, Escaped from the Law, A Girl of the Streets, and Deadwood Dick. A Slave of Passion 16 pleased good house. Kerry Gow 24. The Way of the Transgressor 29. The Eleventh Hour 30.

ROCK ISLAND.—ILLINOIS (Direction Chamberlain, Kindt and Co.; R. H. Taylor, local mgr.): A Slave of Passion 18 pleased good house. West and Vokes in A Pair of Pinks 20; good business. Bowman Vanderville co. 21, 22. The Flints 23-25. The Transgressor 27. A Woman's Prayer April 1. The Tie That Binds 2. Uncle St. Hensley 7.

DECATUR.—POWERS GRAND (J. F. Given, mgr.): The Lion and the Mouse 12 pleased S. R. O. The Pink Hussars 13 pleased a fair house; co. good. A Trip to Egypt 17 to small house; play and co. only fair. Week of 19 vaudeville. ITEM: Vanderville continues to attract good business. Lamont's trained cockatoo work of 19.

JACKSONVILLE.—GRAND (G. W. Chatterton, mgr.): Bentfrow's Pathfinders 12-17; business and co. good. Plays: From Sire to Son, Lucretia, Borgia, Camille, La Belle Marie, Midnight in Chinatown, and Lord Baltimore. Ben Greet's Players 28. BIOU: Vanderville (H. Brewster, mgr.): Crowded house; good bill.

WOLINE.—THEATRE (direction Chamberlain, Kindt and Co.; Frank Hurst, local mgr.): Lewis Morrison's Faust 7; medium business; pleased. The Gingerbread Man 14; house sold out; excellent performance. A Pair of Pinks 19; fair business and performance.

FREEDPORT.—GRAND (A. C. Knorr, mgr.): Vanderville 12-17; fair, to good houses. The Tie That Binds 21. When We Were Twenty-one 23. Al. W. Nichol 26. Buster Brown 27. His Father's Sin 28. The Wayward Daughter April 13. Lyman Howe's Minstrels 30.

MARCH 31, 1906



MARCH OF THE INDEPENDENTS

The Record of One Season's Efforts Shows Half a Hundred Free Theatres and Almost as Many Stars Enrolled in the Ranks of the Independents.

After barely six months in activity, the Independents are now able to offer more than forty stars and attractions of the first grade, and control more than fifty city theatres to which meritorious plays are invited. By the beginning of next season several more cities will be added to those in which free theatres are now open, and perhaps other stars and attractions will be offered. Here are the lists:

ATTRACTIONS

E. N. SOTHERN and JULIA MARLOWE
SARAH BERNHARDT
MRS. LESLIE CARTER (in a new play)
MRS. PATRICK CAMPBELL (in repertoire)
MRS. FISKE (in a new play)
MARGARET ANGLIN (in Zira)
VIRGINIA HARNED (in a new play)
CHARLES CARTWRIGHT (in Lights Out)
BLANCHE BATES
(in The Girl of the Golden West)
BERTHA KALICH (in a new play)
GUY STANDING (in a new play)
THE SECRET ORCHARD (by Channing Pollock)
CYRIL MAUDE and WINIFRED EMERY
(first time in America)
BERTHA GALLAND (in a new play)
DAVID WARFIELD (in The Music Master)
ARNOLD DALY (in a new play)
HENRY MILLER (in a new play)
LOUIS MANN and CLARA LIPMAN
(in Julie Bonbon)
PAULA EDWARDES (in Princess Beggar)
DE WOLF HOPPER (in Happyland)
EDDIE FOY (in The Earl and the Girl)
MARY SHAW (in The Thorny Way)
JEFFERSON DE ANGELIS (in Fantasia)
CYRIL SCOTT (in The Prince Chap)
JULIA SANDERSON (in The Motor Girl)
MARGUERITE CLARK (in a new play)
HENRY E. DIXEY (in The Man on the Box)
MRS. TEMPLE'S TELEGRAM
LEAN KLECHNA
MEXICANA
(with Louis Harrison and Christie Macdonald)
BABES IN THE WOODS
WILLIAM H. THOMPSON (in Money Talks)
CARLOTTA NILLSON (in a new play)
THE BLUE MOON (at Lyric Theatre, London)
PETER F. DAILEY (in The Press Agent)
HARRY WOODRUFF
(in Tom Brown of Harvard)
THE SOCIAL WHIRL
(with Adele Ritchie, Joseph Coyne, Charles Ross, Mabel Fenton, Maude Raymond, Ada Lewis, Frederick Bond, Blanch Deyo, and a company of 100)
A MIDSUMMER'S EVE
BEFORE AND AFTER
VERONIQUE (two years' run in London)
QUEEN ZIXI OF IX (by L. Frank Baum)

THEATRES

New York:
BELASCO THEATRE
LYRIC THEATRE
CASINO THEATRE
MAJESTIC THEATRE
PRINCESS THEATRE
Boston:
MAJESTIC THEATRE
Chicago:
STUDEBAKER THEATRE
GARRICK THEATRE
LYRIC THEATRE, Philadelphia
SHUBERT THEATRE, Brooklyn
BELASCO THEATRE, Washington
BELASCO THEATRE, Pittsburgh
EMPIRE THEATRE, Newark
NEW THEATRE, Utica
GRAND OPERA HOUSE, Syracuse
BAKER THEATRE, Rochester
SHUBERT THEATRE, Providence
WORCESTER THEATRE, Worcester
HYPERION THEATRE, New Haven
LYCEUM THEATRE, Buffalo
COLONIAL THEATRE, Cleveland
RAND'S OPERA HOUSE, Troy
GARRICK THEATRE, St. Louis
SAM S. SHUBERT'S THEATRE, Norfolk, Va.
GRAND OPERA HOUSE, Columbus
NEW SHUBERT THEATRE, Cincinnati
MARY ANDERSON THEATRE, Louisville
NEW THEATRE, Richmond, Va.
NEW THEATRE, Lexington, Ky.
NEW LYRIC THEATRE, Mobile
NEW THEATRE, Atlanta
SHUBERT THEATRE, Milwaukee
LYRIC THEATRE, New Orleans
NEW MARLOWE THEATRE, Chattanooga
NEW THEATRE, Birmingham
NEW THEATRE, Detroit
GRAND OPERA HOUSE, Davenport, Ia.
NEW THEATRE, Toronto
NEW THEATRE, Montreal
NEW SOTHERN THEATRE, Denver
SAM S. SHUBERT THEATRE, Kansas City
MAJESTIC THEATRE, Los Angeles
BELASCO THEATRE, Portland
NEW SHUBERT THEATRE, Seattle
SAVOY THEATRE, Tacoma
MAJESTIC THEATRE, San Francisco
YOSEMITE THEATRE, Stockton
CLUNIE THEATRE, Sacramento
MACDONOUGH THEATRE, Oakland
VICTORY THEATRE, San Jose
BARTON OPERA HOUSE, Fresno
GRAND THEATRE, Salt Lake

Texas theatregoers this week will have a strong object lesson in Trust methods. Last night Sarah Bernhardt appeared in a tent at Dallas, to-night the tent will be erected in Waco. Wednesday the canvas theatre will be moved to Austin, and on April 3 it will be used in Fort Worth. The Texas newspapers have been commenting freely on the spectacle of this actress being barred from the theatres in the larger cities of the State. The following is from State Topics:

"Things have come to a pretty pass when the theatres of Texas must decline to open their doors to Madame Bernhardt, the world's greatest actress, because a little gang of outside high-waymen, to whom she refused to pay tribute, while it is true, this pernicious gang (except the Theatre Trust) may not know, but it is making trouble, not only for itself, but for several Texas theatre managers, as well, and who must bow to its dictates or else go out of business. It's a pretty condition of affairs that permits an outside trust to say who shall and who shall not play in our Texas theatres. If our anti-trust laws do not reach the Theatre Trust, then they should be amended so that they will. Otherwise, we had as well admit that the Trust is greater than Texas."

This is from the Houston Gazette:

"Recalling a letter from Mr. Albert Wels, secretary and treasurer of the Greenwall theatrical circuit, published a week ago, it was stated by that gentleman that the Greenwall circuit has no connection whatever with what is known as the Theatrical Syndicate, but that all the bookings of the Greenwall circuit were handled through the American Theatrical Exchange. It is to be hoped that Mr. Wels does not so underestimate the intelligence of the people of Texas as to ask them to believe his absurd statement. American Theatrical Exchange or not, it is a fact that Klaw and Erlanger and others of the Syndicate control the booking of nearly every attraction which plays on the Greenwall circuit."

"Syndicate or no syndicate, it is a fact that many of the greatest artists of the country are barred out of the South because the theatres are not open to them. The Greenwall circuit does not dare to book companies that the Syndicate does not want it to book, for the very plain reason that if the Syndicate should undertake to discipline the Greenwall circuit by declining to permit its attractions to play in the South the Greenwall houses would be closed the greater part of the season."

"Mr. Wels' statement that the houses of his circuit were not closed to Madame Bernhardt cannot be accepted in face of the facts. The agitation in this State caused by Madame Bernhardt's determination to play here brought the matter to the attention of the Attorney-General, and it is plain that even the Syndicate could see that it would be unwise to carry on their fight in Texas. There was no occasion for any press agent to go to the extent of having a tent erected to advertise Madame Bernhardt. Madame Bernhardt does not require extraordinary advertising here. She simply intended to play in Texas, and the people of Texas were simply outraged at the attempt to bar her out."

In another season not only Madame Bernhardt, but Mrs. Fiske, Mrs. Carter and a host of artists now barred out will be able to play in Texas."

This from the Austin Tribune:

"It has been alleged time and again that the Theatrical Trust is all-powerful, even in trust-free Texas, and Manager Walker's refusal of yesterday to accord his opera house to Madame Bernhardt on her appearance here might be taken by some as conclusive proof of the allegation."

Manager Walker is a victim of the Trust, as are the people of Austin. He made every available effort to secure permission from Klaw & Erlanger, who dominate the Greenwall circuit, to permit Bernhardt to play at the Hancock. No response was received to his query, the syndicate preferring to completely ignore the dispatch until other arrangements had been perfected in this city. With the manager of the local opera house willing to stage Bernhardt's

attraction, and doing everything in his power to consummate the deal, and his efforts rewarded by failure, the domination of a Trust throughout the State is felt with unusual keenness right at the seat of its government."

The cities of the South Atlantic States have not felt the Trust domination so strongly as this season. Bernhardt's tour has attracted their attention to conditions, and the Charlotte (N. C.) Observer says:

"It grieves hard our American people to be curbed, or deprived of the rights and privileges due them. There is generally a kick when the curb is produced. Our people want all that is coming to them. We hear now that the Syndicate will send no more first-class attractions to Asheville or to Merony's theatre in Salisbury for the simple reason that they allowed Sarah Bernhardt to appear."

Sarah Bernhardt is a star of the first magnitude, and Asheville and Salisbury were decidedly fortunate in securing a date with her. The people all over the country should not be deprived of the right of seeing the best there is, if they are willing to put up the money. When they are denied this privilege it is the rankest injustice."

"Charlotte could have had the pleasure of seeing Sarah Bernhardt were it not that the beautiful theatre here is controlled by the Theatrical Syndicate."

"In the first place, as we have said, it is a shame that our people are forced to be deprived of the privilege of seeing such stars as Bernhardt. Then it is a shame that such stars as Bernhardt are excluded from certain towns simply because they are not in the Syndicate. We say it is strange and smacks distastefully to American people."

AMERICAN PLAYGOERS.

On Sunday evening, March 25, the American Playgoers held a business meeting at the Hotel Astor, members only being invited to attend. The financial statement showed the association to have a balance of \$400 and no debts; but it also showed that \$700 is owed by members in arrears. An amendment to the by-laws was passed providing that any member who failed to pay his dues within thirty days from the date of his admission should be dropped from the rolls. There was an amount of rather acrimonious discussion as to the purposes of the association and the manner in which recent meetings have been conducted. Miss Bingham reiterated that the object of the club was to discuss the drama from the viewpoint of the actor, author, manager and playgoer—especially the latter. The projects of a clubhouse and a club magazine at some future time were also referred to.

THE NEW THEATRE.

Stanford White and Donn Barber, of New York, and Edgar V. Seeler, of Philadelphia, are the three outside architects chosen by the Building Committee of the New Theatre to act on the jury selected to pass on the plans of the competing firms. Heinrich Couriel has been appointed as the theatrical expert to serve with these gentlemen, which again identifies him with a project that had apparently passed entirely out of his hands. It is now reported that the general manager is to have the assistance of a dramatic director, English or American, and an operatic director, probably French, the appointments to be made in the Autumn. It is said that the total fund necessary some \$2,000,000, is all in sight, the sale of boxes for the first season alone having amounted to upward of \$600,000.

BERNHARDT'S TENT DEBUT.

Sarah Bernhardt was scheduled to make her tent debut at Dallas, Tex., last night. The large tent was erected at Cycle Park, a suburb of Dallas, Sunday, and the actress and her company arrived in the city from New Orleans on Sunday afternoon. The seating capacity of the canvas playhouse is 4,200, and by Saturday afternoon more than 3,000 seats had been sold.

ACTORS' CHURCH ALLIANCE NEWS.
Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

Mrs. J. Alexander Brown was hostess at the tea served at headquarters last Thursday afternoon. Among those present were: Mr. and Mrs. J. J. Powers, Renea May, Mrs. Madge McIntyre, Mrs. Hudson Liston, Charles T. Catlin, Susanne Willis, Emma G. Field, H. E. Humphrey, Peter Flint, Granville Forbes Sturgis, Rev. Francis J. Clay Moran, Jennie C. Wilder, Elena Maria, Mrs. W. G. Jones, Leslie Palmer, Walter Howe, Regina Weil, Mrs. J. S. Ferguson, and many others. Mrs. A. M. Cory will be hostess this Thursday and members of the profession and their friends are cordially invited.

On the Saturday evening of Easter week, April 21, at Prospect Hall, a popular company of skilled performers, with the title of The Belles of Blackville, under the direction of Olive Clyde Payne, will make their second appearance in Brooklyn for the benefit of the Benevolence Fund of the Brooklyn Chapter of the Alliance. The performance will be in two parts: Part I., the principal performance in which the principals will be the Misses Ida Irene Ackerman, Laura Consaul, Alys Clarke, Florence Clarke, Adrienne Robbins, Margaret Baird, Florence Varian, Dorothy Fitter, Helen De Witt, May Zimmer, with an effective chorus, including Mrs. T. C. Raine, the Misses De Witt, Valdes, Burns, Monroe, Hood, Lowery, Haines, Hunt, and other gifted members and friends of the Chapter. Part II. (the vaudeville) will include Little Baby Chalmers, child actress of the Spooner Stock company; Edith Yeager, late of the Bradley Diamond company; W. Paine Phillips, the well-known tenor; the Tanner Sisters in character songs and the Clyde Quartette. Tickets for this performance can be obtained from the secretary of the Brooklyn Chapter, Miss Ida I. Ackerman, or from members of the company.

The McCarren Party, given under the direction of Mrs. J. Alexander Brown, chairman of the Ways and Means Committee, for the benefit of the National Council, at Hotel Gerard, last Thursday evening, was a great success. The chairman wishes to thank the members of the Alliance, her friends, and the different theatre managers for their very kind support and donations of theatre seats and prizes. Members and friends wishing to send articles for the coming Easter sale of the New York Chapter can direct same to the care of Mrs. Boyd Delbridge, chairman, at the rooms in the Manhattan Theatre Building.

THE CIRCUS OPENS ITS SEASON.

The Barnum and Bailey Greatest Show on Earth opened the season of 1906 on Thursday afternoon last at Madison Square Garden. The matinee was more or less of a dress rehearsal for the evening performance, when the real opening occurred, though the people present at the matinee were highly delighted with the entertainment. The immense capacity of the Garden was taxed to its utmost on Thursday evening to accommodate the crowds that gathered to give the great circus its annual welcome. The boxes were occupied by people prominent in society, and the great New York public, without distinction of race or creed, joined the rest of the house and applauded everything enthusiastically.

"Tody" Hamilton, the veteran promoter of publicity, had promised that the entertainment would be bigger and better than ever, and this promise was faithfully kept.

The hall was opened with a new spectacle called Peace America's Immortal Triumph, an allegory symbolizing the settlement of the long-controversy between Russia and Japan. Spectacularly caparisoned horses, elephants, camels and other animals walked in the preliminary procession, together with hundreds of men and women, garbed in the costumes of all nations. A Japanese float, decorated with wisteria; a splendid Russian float, and the float representing Peace, with girls dressed in white, were notable features of the spectacle. The signing of the treaty was shown in a picturesque way, and as a finale a portrait of President Roosevelt was unveiled on the float of Peace.

The circus proper followed this, and was composed of the usual array of acrobats, tumblers, clowns, trained animal acts and other attractions that go to make up a big entertainment. The bill, and at times one's eyes stood in imminent danger of becoming permanently crossed in trying to see everything at once. The Imperial Viennese Troupe of ten experts did astonishing tricks on the trapeze. La Carmen Troupe of wire walkers; R. H. Dockrill, the equestrian; Ray Thompson, and dozens of others helped to make the circus one of the finest entertainments of its kind ever shown in New York. The excitement of the evening, when Mlle. Octavia La Tour made her appearance, ready to go through "The Limit." This is the name of the latest sensation in the line of death-defying feats, and it beats anything of the sort heretofore presented. Mr. Hamilton's programme describes it as follows:

"A turning, twisting, twirling, tilting, transposition in mid-air—an awful, awe-inspiring, pulsative, aerial act and the tremendous tantalizing triumph, wherein Death, King of Terrors, cheated of his prey, finally dies." The act in cold prose may be described thusly: Mlle. La Tour, in a light automobile, shoots down an incline which, turning up at the base, throws the automobile upward in an aerial continuation of the act. At the top of the last leg the machine turns a complete somersault, and circling in mid-air, alights on its wheels on a second cushioned platform about forty feet away. It is unnecessary to say that the act, which lasted only a few seconds, kept the audience under a terrible strain while the preparations for it were being made. The tension found relief in cheers when the fair performer stood up in her machine and bowed to all sides of the house, showing that she had really cheated the "King of Terrors" and was ready to do so twice a day for the rest of the season.

The freaks were on hand as usual, and were shown in a large room at the right of the entrance. Some of them have been with the circus for many years, and they shook hands with the visitors who have been shaking hands with them since they (the visitors) were babes in arms. The fat girl, the tall woman, the man with the hard head, the armless wonder and all the others were there, enjoying the beginning of what promises to be a most successful season. The menagerie in the basement attracted much attention, and everybody voted the whole entertainment by far the best that has ever been given under the Barnum and Bailey banner.

RUSSIAN ACTOR ARRESTED.

Paul Orloff, leading man of the Russian Players, was arrested on a charge of grand larceny, preferred by Joseph Goldstein, formerly treasurer of the St. Petersburg Dramatic Company, of which Orloff was the head. Mr. Goldstein claims that when he resigned from the company he failed to receive \$1,500 which he says he deposited as a bond when he took the position. Orloff claims that he never received a bond from Goldstein, but on the other hand paid him nearly \$1,000 in salary. Orloff refused to allow any of his friends to furnish suitable bail, but went to the Tombs when he found that a cash bail could not be accepted.

MEMORIAL TO SIR HENRY IRVING.

A bas relief of Sir Henry Irving is to be placed in St. Chrysostom's Chapel, Seventh Avenue and Thirty-ninth Street. It is being prepared by Mrs. R. St. John Matthews, and is to be a bronze tablet six feet high, with a half relief of Sir Henry at the top, and an inscription, summarizing his life, written by Dr. Morgan Dix, rector of Trinity Church. The committee in charge is composed of members of the Actors' Church Alliance and of the vestry of St. Chrysostom's Chapel.



Photo by Geo. M. H. H. H.

Harry English, with the W. S. Harkins company, now in Kingston, Jamaica, has been making a decided hit during the present season. In Sydney, Australia, he attracted particular attention with his impersonation of Lieutenant John Hinda, V. C., the central character and one of the noblest figures in that delightful comedy, Brother Officers. The character is "one of nature's noblemen," a brilliant soldier who saves the life of his brother officer and conceals his own love for the heroine in order that his friend may be happily married. Harry English won the hearts of his audience by his manly appearance, his splendid voice, his polished gestures, his distinct enunciation and the evident sincerity of the impersonation. No severer test can be imposed on the capabilities of an actor than the performing of these heroic roles. Success in them is a guarantee of power.

IN BROOKLYN THEATRES.

At the Shubert this week, Arnold Daly's company appears in two of Bernard Shaw's plays, You Never Can Tell, Monday, Tuesday, Wednesday, Thursday, Saturday nights and Saturday matinee. Candida Wednesday matinee and Friday night. Next week Henry E. Dixey in The Man on the Box will be seen.

Just out of College, with Joseph Wheelock, Jr., as the star, is the attraction at the Montauk. McIntyre and Heath in The Ham Tree come next week.

The Prince of Pilsen is seen at Teller's Broadway. Jess Dandy is still the star, and a good company surround him. Lew Fields, in It Happened in Nordland, follows.

One of the most sensational melodramas produced this season is Bedford's Hope, seen at the Majestic this week. A thrilling race between an automobile and an express train arouses wild enthusiasm.

Past Life in New York, introducing Julian Rose as the star, is produced at the Grand this week.

At the Folly, Howard Hall is seen in The Millionaire Detective.

Edna May Spooner scored another success when she appeared in the title role of a new play at the Bijou last week. Margaret Fryer, a melodrama, had its initial performance before one of the best audiences that ever attended this house. It is a four-act play dealing with Wall Street and the social aspirations of two prominent families. Wire-tapping, introduced in one of the acts, and in a den scene where a woman is forced to reveal a secret through the torture of high voltage currents of electricity, were realistic climaxes. Augustin Phillips, as Arthur Barlow, portrayed a very difficult role intelligently. Harold Kennedy was good in the comedy role, and Ben F. Wilson as the villain was convincing. Olive Grove, as Mrs. Pryor, gave a finished performance. The rest of the company, as usual, gave good support. The stage settings and costumes were adequate.

Edna Reed Payton is seen at Cora Payton's Lee Avenue Theatre in an elaborate production of Du Barry. Cora Payton appears this week, and the entire company, with many extra people, make this a red letter event in the Eastern District. This being the Belasco version of the play, many of the stage settings seen in the Manhattan production are used through Mr. Belasco's friendship for Mr. Payton.

Fred Irwin's Majestics in ten good burlesques are seen at the Star. A good vaudeville bill is presented with the Tod family as a feature.

The Blue Ribbon Girls are seen at the Gayety.

At the Alcazar this week the May Howard Extravaganza company appears in the new burlesques.

The Parisian Belles company entertains at the Unigue.

The Family Theatre, formerly the Nassau, now under the direction of Al G. Flournoy, has become a very popular playhouse. This week Thomas Morgan and company, with Leon Richmond and Mabel Wright in the cast, produce a farce called On the Q. T. A good olio follows the regular bill.

VAUDEVILLE.

At the Orpheum are Charles E. Evans and company in It's Up to You, William Frank D. Bryan, Theresa Rena, Karno's London Pantomime company, Orpheum Comedy Four, Kelly and Violetta, Max Wilson Troupe, Violet Dale, and Macart's Monkey Circus.

Hyde & Behman's bill is: Clayton White and Marie Stuart in Parla, Wilfred Clarke and company, Lionel Lawrence's Rialto Girls, Utopia, with Mable King, Hoey and Lee, Transatlantic Four, Celina Bobe, The Flowers and Martin and Flower.

At the Imperial are: Edna Ang, Glinzeretti Troupe, Carlin and Otto, Mr. and Mrs. Truesdell, Tobin Sisters, Ella-Newman Trio, Donovan, Arnold and company, and Leon, Addie and Rice.

Keeney's bill is William Courtleigh and company in his protean novelty, The Third Degree, Felix, Barry and Barry, Rice Brothers, McLain Sisters, Harry Brown, Mabelle Rowland, and Hathaway's Baboons and Monkeys.

The Amphion offering is W. H. Murphy and Blanche Nichols, Zancigs, Fitzgibbon-McCoy Trio, Cooper and Robinson, Farros Brothers, John Gilroy and English Rosebuds, and Frelle's Dogs.

At the Novelty are Dan McAvoy, Patty Brothers, Tom Nawa and company, Herbert Brooks, Elita Musical Four, Miles and Rickard, Brandon and Wiley, and Lavine and Leonard.

The Gotham has Mrs. Stuart Robson and company, Mathews and Ashley, Rose Wentworth, Howard and Bland, Bush and Gordon, and Le Roy and Woodford.

VINCENT KIRK.

PROFESSIONAL WOMAN'S LEAGUE SOCIAL.

Harry Woodruff, of the Brown of Harvard company, was the guest of honor at the Professional Woman's League of the social meeting on Monday afternoon, March 26, and a large and brilliant audience was present. Mr. Woodruff announced that he was a member of that famous juvenile Pinaflore company, and named several of his distinguished associates there, and said he only got \$2 a week and they got no more.

IMPORTANT ANNOUNCEMENT

To Managers of Theatres and Theatrical Companies

The following are among the Attractions which will play in the Independent Houses the Season 1906 and 1907:

E. H. SOTHERN and
JULIA MARLOWE
MME. BERNHARDT
MRS. LESLIE CARTER
(in a new play)
MRS. PATRICK CAMPBELL
(in repertoire)
MRS. FISKE (in a new play)
MARGARET ANGLIN (in Zira)
VIRGINIA HARNED
(in a new play)
CHAS. CARTWRIGHT
(in Lights Out)
BLANCHE BATES (in The Girl
of the Golden West)
MME. KALICH (in a new play)
GUY STANDING (in a new play)
THE SECRET ORCHARD
(by Channing Pollock)

CYRIL MAUDE and
WINIFRED EMERY
(first time in America)
BERTHA GALLAND
(in a new play)
DAVID WARFIELD
(in The Music Master)
ARNOLD DALY (in a new play)
HENRY MILLER
(in a new play)
LOUIS MANN and
CLARA LIPMAN
(in Julie Bonbon)
PAULA EDWARDES
(in Princess Beggar)
DE WOLF HOPPER
(in Happyland)
EDDIE FOY
(in The Earl and the Girl)
MARY SHAW
(in The Thorny Way)

JEFFERSON DE ANGELES
(in Fantana)
CYRIL SCOTT
(in The Prince Chap)
JULIA SANDERSON
(in The Motor Girl)
MARGUERITE CLARK
(in a new play)
HENRY E. DIXEY
(in The Man on the Box)
MRS. TEMPLE'S TELEGRAM
LEAH KLESCHNA
MEXICANA (with Louis
Harrison and Christie Mac-
donald)
BABES IN THE WOODS
WILLIAM H. THOMPSON
(in Money Talks)
CARLOTTA NILLSON
(in a new play)

THE BLUE MOON
(musical comedy now in sec-
ond year at Lyric Theatre,
London)
PETER F. DAILEY
(in The Press Agent)
HARRY WOODRUFF
(in Tom Brown of Harvard)
THE SOCIAL WHIRL
(with Adele Ritchie, Joseph
Coyne, Charles Ross, Mabel
Fenton, Maude Raymond,
Ada Lewis, Frederick Bond,
Blanch Deyo, and a company
of 100)
A MIDSUMMER'S EVE
BEFORE AND AFTER
VERONIQUE
(two years' run in London)
QUEEN ZIXI OF IX
(by L. Frank Baum)

The following are among the Theatres which will Play the
INDEPENDENT Attractions:

New York:

BELASCO THEATRE
LYRIC THEATRE
CASINO THEATRE
MAJESTIC THEATRE
PRINCESS THEATRE

Boston:

MAJESTIC THEATRE

Chicago:

STUDEBAKER THEATRE
GARRICK THEATRE

LYRIC THEATRE, Philadelphia
SHUBERT THEATRE, Brooklyn
BELASCO THEATRE,
Washington
BELASCO THEATRE, Pittsburg
EMPIRE THEATRE, Newark

NEW THEATRE, Utica
GRAND OPERA HOUSE,
Syracuse
BAKER THEATRE, Rochester
SHUBERT THEATRE, Providence
WORCESTER THEATRE,
Worcester
HYPERION THEATRE,
New Haven
LYCEUM THEATRE, Buffalo
COLONIAL THEATRE, Cleveland
RAND'S OPERA HOUSE, Troy
GARRICK THEATRE, St. Louis
SAM S. SHUBERT THEATRE,
Norfolk, Va.
GRAND OPERA HOUSE,
Columbus
NEW SHUBERT THEATRE,
Cincinnati

MARY ANDERSON THEATRE,
Louisville
NEW THEATRE, Richmond, Va.
NEW THEATRE, Lexington, Ky.
NEW LYRIC THEATRE, Mobile
NEW THEATRE, Atlanta
SHUBERT THEATRE,
Milwaukee
LYRIC THEATRE New Orleans
NEW MARLOWE THEATRE,
Chattanooga
NEW THEATRE, Birmingham
NEW THEATRE, Detroit
GRAND OPERA HOUSE,
Davenport, Ia.
NEW THEATRE, Toronto
NEW THEATRE, Montreal

NEW SOTHERN THEATRE,
Denver
SAM S. SHUBERT THEATRE
Kansas City
MAJESTIC THEATRE,
Los Angeles
BELASCO THEATRE, Portland
NEW SHUBERT THEATRE,
Seattle
SAVOY THEATRE, Tacoma
MAJESTIC THEATRE,
San Francisco
YOSEMITE THEATRE, Stockton
CLUNIE THEATRE, Sacramento
MACDONOUGH THEATRE,
Oakland
VICTORY THEATRE, San Jose
BARTON OPERA HOUSE, Fresno
GRAND THEATRE, Salt Lake

If you desire to play the above attractions, it is to your advantage to refrain from signing any *exclusive* booking contract. Insist upon open bookings so that you shall be at liberty to play all desirable attractions. DON'T TIE YOURSELF UP!

For Terms and Particulars address

LEE SHUBERT,

LYRIC THEATRE, NEW YORK, N. Y.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF KINGS (Gus Arthur, mgr.): Gateville, Pa., March 27, Burlington, N. J., 28, Atlantic City 29, Chester, Pa., 30, East Stroudsburg, Pa., April 1, Haverhill, Mass., 2, Binghamton, N. Y., 3, Fort Collins, Colo., 4, Watertown, N. Y., 5.

A CRAZY GUY (Gordon and Elliott, mgrs.): Elizabeth, N. J., March 27, Stamford, Conn., 28, Thompson, N. Y., 29, Torrington, Conn., 30, West Chester, Pa., April 1, Trenton, N. J., 2.

A CROWN OF THIRTEEN (Phil Hunt, mgr.): Chester, Pa., March 27, Wilmington, Del., 28, Gateville, Pa., April 1, Philadelphia 2, West Chester 4, Trenton, N. J., 5.

A FOXY TRAMP (John Harley, mgr.): Downingtown, Pa., March 27, Gateville, Pa., 28, West Chester 29, York 30, Middletown 31.

A HOMESpun HEART (Frank G. King, mgr.): Clearfield, Pa., March 27, Tingley 28, Corydon 29, Huncote 30, Mount Airy 31, Gainesville, Fla., April 2, Albany 3, Marysville 4, Hopkins 5, Bedford 6, Kent 7.

A HOLLY AMERICAN TRAMP (H. P. Franklin, mgr.): Krebs, I. T., March 27, Muscatine 28, Chetopa, Kan., 29, Columbus 30, Oswego 31, Joplin, Mo., April 1, Webb City 2, Carthage 3, Galena, Kan., 4, Fairbury 5.

A LITTLE OUTCAST (E. J. Carpenter, mgr.): Grand Rapids, Mich., March 27, La Crosse, Wis., 28, Winona, Minn., 29.

A MESSAGE FROM MARS (Fort Scott, Kan., March 28).

A MILLIONAIRE TRAMP (Fred C. Thomas, mgr.): Chicago, Ill., April 1.

A PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Gillespie, Ill., March 27, Charleston 28, Sullivan 29, Greenport 30, Findlay 31, Tuscola April 2, Farmer City 3, Lexington 4, Pontiac 5, Hoopesford 6, Coal City 7.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Jacksonville, Fla., Jan. 22-April 2.

A RACE FOR LIFE (P. H. Sullivan Amusement Co., mgrs.): New York City March 28-31, Philadelphia, Pa., April 2-5.

A RAGGED HERO (W. J. Fielding, mgr.): Holyoke, Mass., March 28-29.

A ROMANCE OF COON HOLLOW (A. G. Allen, mgr.): Dayton, O., March 27, Kenton 28, West Lima 29, Toledo April 1-4, Painesville 5, Tiffin 6, Sandusky 7.

A ROYAL SLAVE (West: Gordon and Bennett, mgrs.): E. T. Stetson, mgr.; Chester, Ill., March 27, Springfield, Mo., 28, Anna 29, Carlsdale 30, March 31, Belvidere April 1, Vernon 2, Centralia 3, Flora 4.

A ROYAL SLAVE (North: Gordon and Bennett, mgrs.): Fred Miller, mgr.; Charlottesville, Ark., March 27, Merriam 28, Newport 29, Batesville 30, West Plains 31, March 3, Camden 4, Charleston 5.

A ROYAL SLAVE (East: Gordon and Bennett, mgrs.): C. W. Roberts, mgr.; Hickman, N. Y., March 27, Utica 28, Hamilton 29, Norwich 30, Oxford 31, Cortland April 1, Canastota 2.

A SUNDAY SCHOOL GOLD (Woods and Thompson, mgrs.): Eldorado, Ark., March 27, Cromwell 28, Camden 29, Gordon 30, Argosville 31.

AN ARISTOCRATIC TRAMP (B. Riley and Britton, mgrs.): Millbrook, N. Y., March 27, Otisville, N. Y., 28, Waton, N. D., 30, Ferguson Falls, Minn., 31, Barnsville, April 2, Detroit City 3, Piquette 4.

ABOUT THE PACIFIC (C. E. Blaney Amusement Co., mgrs.): New York City March 28-31.

ADAMS MAUDE (Charles Frohman, mgr.): New York City Nov. 2-indefinite.

ALDRICH, CHARLES T. (A. H. Woods, mgr.): Birmingham, Ala., April 2-7, New Orleans 8-14.

ALICE, VIOLET (W. A. Allen, mgr.): Chicago, Ill., March 28-31, Des Moines, Ia., April 2, Omaha, Neb., 3, Kansas City, Mo., 5-7.

ANGEL MARGARET (Hubert Brothers, mgrs.): Chicago, Ill., March 28-April 7.

ARMON, CHARLES (Samuel, mgr.): Syracuse, N. Y., March 28-29, Rochester 30-31, Pittsburgh, Pa., April 2-7.

AS TOLD IN THE HILLS (W. F. Mann, mgr.): Philadelphia, Pa., March 27, Orange 28, Elizabeth 29, Albany, N. Y., April 2-4, Cohoes 5, Herkimer 6, Utica 7.

AS YE SOW (Brady and Grimmer, mgrs.): Augusta, Me., March 27, Bath 28, Concord, N. H., 29, Dover 30, Portsmouth 31.

AT CRIPPLE CREEK (E. J. Carpenter's): Nevada City, Cal., March 27, Auburn 28, Truckee 29, Virginia City, Nev., 30, Carson City 31, Reno April 1.

AT FORTY RIDGE (M. O. Higgins, mgr.): Camden, N. J., March 28-31, Harrisburg, Pa., April 2-4, Reading 5-7.

BABYMOON, ETHEL (Charles Frohman, mgr.): Chicago, Ill., March 28, St. Paul, Minn., April 2-14.

BALTIMORE, CHARLES (David Belasco, mgr.): New York City Nov. 14-indefinite.

BENJAMIN'S BOSS (Frederick Kimball, mgr.): Brooklyn, N. Y., March 28-31.

BENJAMIN, ANNE (Robt. Hunter, mgr.): St. Louis, Mo., March 28-31, Paducah, Ky., April 2, Owensboro 3, Frankfort 4, Portsmouth, O., 5, Marietta 6, Fairmont 7.

BELL, DIANE (Chicago, Ill., April 2-14).

BELLEVILLE, KATE (Kleider and Co., mgrs.): Columbus, O., March 27, 28, Indianapolis, Ind., 29, 30.

BEN HUB (Klaw and Erlanger, mgrs.): Ithaca, N. Y., March 28-29, Elmira 30-31.

BET OF BROKEN BOW (Philadelphia, Pa., March 28-31).

BIG HEARTED JIM (Kilmer and Gansole, props.): Frank Canada, mgr.; Buffalo, N. Y., March 28-31, Toronto, Can., April 2-7.

BIRLEY, LORRAINE (B. E. Forrester, mgr.): Wilkes-Barre, Pa., March 28-31, Scranton 30-31.

BLANEY, HARRY CLAY (W. W. Woolford, mgr.): Jersey City, N. J., March 28-31.

BLOOM, GRACE (Frank Howe, Jr., mgr.): Baltimore, Md., March 28-31.

BROWN OF HARVARD (Henry Miller, mgr.): New York City Feb. 28-indefinite.

BURGESS, NEIL (David Towers, mgr.): Portland, Me., April 2, Boston 3, Rockland 4, Bath 5, Augusta 6, Waterville 7.

CARTER, MRS. LEMMA (David Belasco, mgr.): Chicago, Ill., March 28-April 2.

CHARLES, ADINE (W. N. Lawrence, mgr.): New York City March 28-indefinite.

CHECKERS (Kirk La Shelle Co., mgrs.): Cedar Rapids, Ia., March 27, Davenport 28, Burlington 30, Chintatown CHARLEY (A. H. Woods, mgr.): New York City March 28-31.

CHILLIAM, WILLIAM (Charles Frohman, mgr.): Boston, Mass., March 12-31.

CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Scranton, Pa., March 28-29, Wilkes-Barre 30, 31.

COBURN, JAMES (Alton and Baxter, mgrs.): Portland, Me., March 27, Belleville 28, Brockville 30, Ottawa 31.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Hartford, Conn., March 28-31.

CURTIS, LAST FIGHT (Frank R. Rhodes, mgr.): Philadelphia, Pa., March 28-31.

DAILY, ARNOLD (Hubert Brothers, mgrs.): Brooklyn, N. Y., March 28-31, Baltimore, Md., April 2-4, Washington 5, 6, 7.

THE GIRL OF WORKING GIRLS (A. H. Woods, mgr.): Chicago, Ill., March 28-April 7.

DAVID HARDY (Julius Cahn, mgr.): Marina, Ind., March 27, Huntington 28, Van Wert, O., 30, Findlay 31.

DEBATED AT THE ALTAR (Richard R. Fisher, mgr.): Utica, N. Y., March 27, Auburn 28, Penn Yan 29, Medina 30, Niagara Falls 31, Warsaw April 2.

DIKEY, HENRY E. (W. N. Lawrence, mgr.): Baltimore, Md., March 28-31, Brooklyn, N. Y., April 2-7.

DOONE, ALLEN (Kennedy and Westfall, mgrs.): Toledo, O., April 1-4, Grand Rapids, Mich., 5-7.

DORA THORNE (A. H. Woods and Clifford, mgrs.): Green 31, Louisville April 2, Hunkerville 3, Clarksville, Tenn., 4, Murfreesboro 5, Columbia 6.

DORA THORNE (B. Rowland and Clifford, mgrs.): Winston-Salem, N. C., March 27, Salisbury 28, Greensville April 2.

DORA THORNE (C. Rowland and Clifford, mgrs.): Montrose, Cal., March 27, Guilford 28, Delta 29, Grand Junction 30, Greenwood 31.

DORA THE (C. Rowland and Clifford, mgrs.): Omaha, Neb., March 28-29, Des Moines, Ia., 30-31, Marshalltown April 1, Missouri Valley 2, Le Mars 3, Sheldon 4, Spencer 5, Cherokee 6, Fort Dodge 7.

DORA THORNE (G. Rowland and Clifford, mgrs.): Plattsmouth, Mo., March 27, Liberty 28, Brunswick 29, Moberly 30, Jefferson City 31, Mexico April 2, Hannibal 4, Macon 5.

DOKE, JANE (Joseph King, mgr.): Toledo, O., March 28-31.

DORNEY, LAWRENCE (Daniel Frohman, mgr.): New York City March 5-indefinite.

DREW, JOHN (Charles Frohman, mgr.): Detroit, Mich., March 28-29, Toledo, O., 29, Fort Wayne, Ind., 30, Indianapolis 31.

EDEN HOLDEN (Willard and Horton, mgrs.): Holyoke, Mass., March 27, Hudson, N. Y., 28, Albany 29-31.

EDISON, ROBERT (Henry B. Harris, mgr.): Washington, D. C., March 28-31.

ELLIOTT, MAXINE (C. B. Dillingham, mgr.): Baltimore, Md., March 28-31.

EMERY, EDWIN T. (C. B. Cooke, mgr.): Louisville, Ky., March 28-31.

FACE LIFE IN NEW YORK (A. H. Woods, mgr.): Brooklyn, N. Y., March 28-31, New York City April 2-7.

FAUNT (Foster J. White's: Olan Verne, mgr.): Watertown, N. Y., March 27, Warren, O., 28, Hamilton 29, East Palestine 30, Butler, Pa., 31, Painesville, Pa., April 2, Emporium 3, Port Allegany 4.

ANNOUNCEMENT!

Season 1906-1907.

LYRIC THEATRE, MOBILE, ALA.

Now building at a cost of \$100,000.00; ready for business October 1st, 1906. Will be the finest and most up-to-date play house and the only modern and first-class high grade theatre in Mobile. Seating capacity of over 1750, fifty per cent. larger than any other house in Mobile. Under first-class management. Booking independently.

GASTON NEUBRIK,

Lessee and Manager,

Mobile, Alabama.

New York Representative, Robert A. Keiser, Faist Bldg., 134 West 37th St., New York City

HOBSON, ELEANOR (Lieber and Co., mgrs.): Hamilton, Can., March 27, Toronto 28-31.

SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Birmingham, Ill., March 27, Charleston 28, Chattanooga 29, Terre Haute 30-April 1.

SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Buffalo, N. Y., March 28-31, Toronto, Can., April 2-7.

SIDELOCK HOLMES (Gus Bother and Robt. Campbell, mgrs.): Fort Wayne, Ind., March 27, 28, Toledo, O., 29-31, Grand Rapids, Mich., April 1-4.

SIDE TRACKED (Miles Jule Walters, mgr.): Chicago, Ill., March 27.

ST. FLUNKARD (W. A. Junker, mgr.): Martinsville, Ind., March 28, Bloomington 29, Bedford 30, Jacksonville 31, Terre Haute April 1, Washington 2, Vincennes 3.

SKINNER, OTIS (Charles Frohman, mgr.): New York City Feb. 12-indefinite.

SLAVES OF THE MINE (L. J. Stevin, mgr.): Jefferson City, Mo., 28, Warrensburg 29, Pleasant City 30, Independence 31, Kansas City April 1-7.

STOCKING MARLOW (Charles Frohman, mgr.): St. Louis, Mo., March 28-31.

SUNNY SOUTH (J. C. Beckwith, mgr.): Canajoharie, N. Y., March 27, Johnston 28, Gilesville 29, Saratoga 30.

SWEET CHERRY (Victor H. Schaefer, mgr.): Columbus, O., March 28-29, Dayton 30-31.

TEXAS (Broadhurst and Currie, mgrs.): Hoboken, N. J., March 28-29.

THE ARRIVAL OF KITTY (The C. Williams Co., mgrs.): Marlboro, O., March 27, Marion 28, Delaware 29, Bellefonte 30, Sandusky 31.

THE BARKER'S CHILD (Harry Shamp, mgr.): Topeka, Kan., March 27, Johnson City 28, Auburn 29, New York City 30, New York City 31.

THE BARKER'S CHILD (Harry Shamp, mgr.): Topeka, Kan., March 27, Johnson City 28, Auburn 29, New York City 30, New York City 31.

THE BLACK HAND (New York City March 28-31).

THE BOWERY NEWSBOY (Erie, Pa., March 27, Sharon 28, Youngstown 29).

THE BURGESS DAUGHTER (Vance and Sullivan, mgrs.): Indianapolis, Ind., March 28-29, St. Louis, Mo., April 1-7.

THE CHOR SINGER (W. E. Nesbitt, mgr.): Cincinnati, March 28-31.

THE CLAMMAN (Western: Geo. H. Brennan, mgr.): Lincoln, Neb., March 27, 28, Nebraska City 29, Sioux City 30, Fort Dodge 31, Council Bluffs April 1, Cedar Rapids 2, Clinton 3, Elgin, Ill., 4, Joliet 5, Joliet 6, Galena 7, Rockford 8, Rockford 9, Rockford 10, Rockford 11, Rockford 12, Rockford 13, Rockford 14, Rockford 15, Rockford 16, Rockford 17, Rockford 18, Rockford 19, Rockford 20, Rockford 21, Rockford 22, Rockford 23, Rockford 24, Rockford 25, Rockford 26, Rockford 27, Rockford 28, Rockford 29, Rockford 30, Rockford 31.

THE CLAMMAN (Eastern: Geo. H. Brennan, mgr.): Scranton, Pa., March 28, Wilkes-Barre 27, Atlantic City, N. J., 28, Wilmington, Del., 29, Plainfield, N. J., 30, Trenton 31, New York City April 2-7.

THE COLLEGE WIDOW (Henry W. Savage, mgr.): Chicago, Ill., March 28-indefinite.

THE CONVIC'S DAUGHTER (Waynesburg, Pa., March 27, Latrobe 28, Mt. Pleasant 29, McKeesport 30, Uniontown 31).

THE COUNTY CHAIRMAN (Eastern: Jon. E. Levert, mgr.): Hamilton, O., March 27, Dayton 28, Columbus 29, 30, Piquette 31.

THE COUNTY CHAIRMAN (Western: Des Moines, Ia., March 28).

THE CURSE OF DRINK (Chas. E. Blaney, mgr.): Jersey City, N. J., March 28-31.

THE DARLING OF THE GODS (David Belasco, mgr.): New York City March 28-31.

THE DUKE OF KILLICKRANKIE (Archibald L. Shepard, mgr.): Philadelphia, Pa., March 27, Bellingham, Vt., 28, Randolph, N. Y., 29, Greenfield 30, Amherst, Vt., 31, Saratoga April 2, Granville 3, Rutland, Vt., 4, Montpelier 5, Barre 6, St. Johnsbury 7.

THE ELEVANT HOUSE (Lincoln J. Carter, mgr.): Pittsfield, Ill., March 28, Canton 29.

THE EYE WITNESS (Lincoln J. Carter, mgr.): Philadelphia, Pa., March 28-31, Pittsburgh April 2-7.

THE FACTORY GIRL (Chas. E. Blaney, mgr.): St. Louis, Mo., March 28-31, Kansas City April 1-7.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Saxton, Pa., March 28, Hontsdale 29, Clearfield 30, New Kensington 31, Mt. Mary April 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

THE FOLK OF WILLOW CREEK (Frank S. Davidson, mgr.): Hebron, Neb., 27, Superior 28, Red Cloud 29, Orono 30, New York City 31.

THE FUNNY BOOBY (Fred Rider, mgr.): Toronto, Can., March 28-31.

THE GIRL FROM SWEDEN (Fred. W. Falkner, mgr.): Holton, Kan., March 27, St. Joseph, Mo., 28-31.

THE GIRL PATRY (Albany, N. Y., March 27, Glens Falls 28, Troy 29-30, Syracuse 31, Buffalo April 2-4).

THE GOVERNOR'S PARDON (W. W. Potts, mgr.): St. Louis, Mo., April 6-14.

THE GREAT EAST (Nicolai, mgrs.): Atlantic City, N. J., March 27, Easton, Pa., 28, Wilkes-Barre 29.

THE GREATER LOVE (W. N. Lawrence, mgr.): New York City March 12-indefinite.

THE HEART OF CHICAGO (Dick French, mgr.): Washington, Pa., 27, Columbus 28-31.

THE HEART OF MARYLAND (David Belasco, mgr.): Boston, Mass., March 28-April 7.

THE HEIR TO THE MOHAWK (Kirk La Shelle Co., mgrs.): San Francisco, Cal., March 28-April 7.

THE HOLY CITY (East: Gordon and Bennett, mgrs.): Edward Taylor, mgr.; Stamford, Conn., March 27, South Norwalk 28, Winsted 29, Granville, N. Y., 30, Poughkeepsie, Vt., 31, Rutland April 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

THE HOLY CITY (West: Gordon and Bennett, mgrs.): Henry MacKellar, mgr.; Stuart, Ia., 27, Walnut 28, Omaha, Neb., 29-31, Fremont April 2, Columbus 3.

THE HOOPER GIRL (Gus Coban, mgr.): Kenosha, Wis., March 27, Caruthersville 28, Oscola 29, Jonesboro, Ark., 30, Walnut Ridge 31, Batesville April 2, Newport 3, Wayne 4, Marietta 5, Forest City 6.

THE HOUSE OF MYSTERY (Boston, Mass., March 28-31).

THE IRISH PAWNBROKER (Mack and Spears, mgrs.): Trenton, N. J., March 28, 27, New Brunswick 28, Hoboken 29-31, Plainfield 27, Bridgeport 3, Atlantic City 4, Elizabeth 5-7.

THE KIDNAP (Glen Elder, mgr.): March 27, Le Mansport 28, Frankfurt 29, Anderson 30, Marion 31, Middletown, O., April 2.

THE KING OF THE OPIUM RING (Wm. Roddy, mgr.): Newark, N. J., March 28-31.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Cleveland, O., March 28-31, Buffalo, N. Y., April 2-7.

THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York City, March 28-31.

THE LION AND THE MOUSE (Western: Henry B. Harris, mgr.): Omaha, Neb., March 28-29.

THE LITTLE GRAY LADY (Marion Campbell, mgr.): Philadelphia, Pa., March 19-31.

THE LITTLE GRAY LADY (James E. Hackett, mgr.): Milwaukee, Wis., March 27-30.

THE LITTLE HOMESTEAD (Wm. Macanley, mgr.): Houston, Ill., March 27, Mantoloking 28, Decatur 29, Chicago, Ill., March 30, Rockford 31, Chicago, Ill., April 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

THE MARRIAGE OF KITTY (Gus Harry, mgr.): American Fork 28, Plover 31, Pleasant Grove April 2, Springville 3, Burdick 4, Nephi 5, Moroni 6, Nantah 7.

THE MURDER AND THE HUMMING BIRD (Richmond, Va., March 28-31).

STOCK COMPANIES.

ACADEMY OF MUSIC (Lowell, Mass.-indefinite).

ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 6-indefinite.

ALCAZAR (Belauro and Mayer, mgrs.): San Francisco, Cal.-indefinite.

BALDWIN-MELVILLE (New Orleans, La., Sept. 3-indefinite).

BELASCO (Belauro and Mayer, mgrs.): Los Angeles, Cal., Aug. 26-indefinite.

BISHOP'S PLAYERS (Oakland, Cal.-indefinite).

BISHOP'S (San Francisco, Cal.-indefinite).

BOWDWIN SQUARE THEATRE (Boston, Mass.-indefinite).

BUFFINGTON STOCK (D. E. Buffington, mgr.): New Bedford, Mass., Oct. 2-indefinite.

BURBANK (Los Angeles, Cal.-indefinite).

BURBANK (Chicago, Ill.-indefinite).

CALMONT (San Francisco, Cal.-indefinite).

CASTLE POWERS (G. A. Powers, mgr.): Mansfield, O., Dec. 4-indefinite.

CASTLE SQUARE (Boston, Mass.-indefinite).

CELESTINE (Belauro and Mayer, mgrs.): San Francisco, Cal.-indefinite).

DAREY AND SPECKS (Philadelphia, Pa., Sept. 4-indefinite).

EMPIRE THEATRE (Boston, Mass., Sept. 4-indefinite).

FOREPAUGH (Philadelphia, Aug. 26-indefinite).

FOREPAUGH (Cincinnati, O.-indefinite).

FULTON BROTHERS (Kansas City, Mo.-indefinite).

GRAND OPERA HOUSE (New Orleans, La.-indefinite).

HOLDEN STOCK (Louisville, Ky., April 2-indefinite).

IRVING PLACE THEATRE (H. Corried, mgr.): New York City-indefinite.

LYCUM (Troy, N. Y.-indefinite).

MARLOWE (Chicago, Ill., Sept. 4-indefinite).

MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 19-indefinite).

NEW GRAND THEATRE (Salt Lake, U.-indefinite).

NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4-indefinite).

NOUVEAUTES (Montreal, Can.-indefinite).

PART GERMAN (Milwaukee, Wis., Sept. 10-indefinite).

PAYTON'S LEE AVENUE (Gordon Payton, mgr.): Brooklyn, N. Y., Aug. 28-indefinite).

POLI'S (Lawrence B. McCall, mgr.): New Haven, Conn., Nov. 27-indefinite).

PROCTOR'S FIFTH AVENUE (New York City-indefinite).

PROCTOR 112TH STREET (New York City-indefinite).

SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 21-indefinite).

YORKVILLE STOCK (W. J. Kelly, mgr.): New York City, Indefinite.

WILLIAMS, MALCOLM: Worcester, Mass.—Indefinite.

ANGELL'S COMEDIANS (Ed C. Nutt, mgr.): Fort Smith, Ark., March 26-31.

BELOCHER'S COMEDIANS (W. M. Belcher, mgr.): Tipton, Mo., March 26-31, Knochman 26-31.

BENNETT'S SHOW (Ira E. Newhall, mgr.): Allentown, Pa., March 26-31.

BENNETT-MOULTON (G. H. Oenbeck, mgr.): Nashua, N. H., March 26-31.

BENNETT-MOULTON (W. A. Partello, mgr.): Bristol, Pa., March 26-31, Fort Jervis, N. Y., April 2-7.

BENNETT'S SHOW (Billy Bennett, mgr.): Watervliet, N. Y., March 26-31, Fort Jervis, N. Y., April 2-7.

BON TON COMEDY (Foster and McDowen, mgrs.): Urichville, O., March 26-31.

BRICKENRIDGE STOCK (Edwin Barrie, mgr.): Clatskanie, Kan., March 26-31.

BROADBRIDGE STOCK (G. E. Cochran, mgr.): Hobart, Ohio, March 26-31, Weatherford 26-31, Shawnee April 2-4, Chandler 5-7.

BROWN, KILIA (W. T. Macaulay, mgr.): Cohoes, N. Y., March 26-31.

BUNTING, EMMA (Earl Burgess, mgr.): Schenectady, N. Y., March 26-31, Amsterdam April 2-7.

CARROLL, COMEDY (Jon Carroll, mgr.): Kane, Pa., March 26-31.

CENTURY STOCK (Harrison and Sutherland, mgrs.): Kansas City, Mo., March 26-31, Dallas, Tex., April 2-7.

CHASE-LISTER THEATRE: Lakota, N. D., March 26-31, Fort Union 26-31, Newburg April 2-7.

CHICAGO STOCK (Charles H. Roskam, mgr.): Middletown, N. Y., March 26-31, Easton, Pa., April 2-7.

COLONIAL STOCK (J. M. Torr, mgr.): Pittsfield, Mass., March 26-31.

COOK-CHURCH (H. W. Taylor, mgr.): New Castle, Pa., March 26-31.

COONELL STOCK (W. E. Cornell, mgr.): Painesville, Pa., March 26-31.

CRANFORD STOCK (Charles H. Neville, mgr.): Trenton, Ill., March 26-31, Davenport, Ia., April 2-7.

DE VONDE, CHESTER (Phil Levy, mgr.): Lebanon, Pa., March 26-31, Scotton April 2-7.

DEWEY, FRANK (Hot Springs, Ark., March 19-31, Teaneck, N. J., April 2-7).

ECLIPSE STOCK (Lloyd and Genter, mgrs.): Houston, Tex., March 26-31, South Lake 26-31.

EMERY STOCK (H. C. Orcutt, mgr.): Toronto, Ont., March 26-31.

ERWOOD STOCK (R. J. Erwood, mgr.): Sistersville, W. Va., March 26-31, New Martinsville April 2-7.

FENBERG STOCK (Eastern: George Fenberg, mgr.): Yorkton, N. S., March 26-31, Newburg April 2-7.

FENBERG STOCK (Western: Will Deaton, mgr.): Lawrence, Mass., March 26-31, Lowell April 2-7.

FISKE, MAY (John Coogrove, mgr.): Paterson, N. J., March 26-31.

FLEMING, MAMIE (W. N. Gracey, mgr.): Youngstown, O., March 26-31; East Liverpool, O., April 2-7.

GIFFORD-HARRING: West Union, Ia., March 26-31.

GILK STOCK (Harry Gilk, mgr.): Clarksville, Tenn., March 26-31.

GOOD, ADAM (P. C. Twitcheell, mgr.): Middletown, Conn., March 26-31, New Britain April 2-7.

GUY STOCK (Chas. W. Mercer, mgr.): Williston, O., March 26-31, Springfield April 2-7.

HALL, DON C.: Hammond, Ind., April 2-7.

HANDWORTH, HARRY: Pawnee, Okla., March 26-31, Sapulpa, I. T., April 2-7.

HANFORD, CHARLES R. (P. Lawrence Walker, mgr.): Tucson, Ariz., March 27, El Paso, Tex., 28, Albuquerque, N. M., 31, Ranton April 2, La Junta, Col., 4, Hutchinson, Kan., 4, Lawrence, S. 6, St. Joseph, Mo., 7.

HARBOUR STOCK: Taunton, Mass., March 26-31.

HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Bloom, Miss., March 26-31.

HARVEY AND GAGE: Biddford, Me., March 26-31.

HENDERSON STOCK (W. J. and R. H. Henderson, mgrs.): Albia, Ia., March 26-31, Burlington April 2-7.

HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Titusville, Pa., March 26-31.

HILLMAN, MAUDE (W. A. Dillon, mgr.): Brockton, Mass., March 26-31.

HIMMELIN'S IDEALS (John A. Himmelin, mgr.): Watertown, N. Y., March 26-31; Waverly April 2-7.

HIMMELIN'S IMPERIALS (John A. Himmelin, mgr.): Zanesville, O., March 26-31, Washington, Pa., April 2-7.

HOLLINGSWORTH TWINS (C. E. Burkhardt, mgr.): Athens, Ga., March 26-31.

HOYT'S COMEDY (H. G. Allen, mgr.): Cincinnati, O., March 26-31.

HOWARD STOCK (Loris J. Howard, mgr.): Racine, Wis., March 26-31, Waukegan, Ill., April 2-4.

HUNT STOCK (M. A. Hunt, mgr.): Lapeer, Mich., March 26-31.

HUNTLEY STOCK: Youkers, N. Y., March 26-31, Newburg April 2-7.

JOHNSON AND HARRISON STOCK: Eau Claire, Wis., March 26-31.

KARROLL, DOT: Elizabeth, N. J., March 26-31.

KELLY STOCK (Jewell Kelly, mgr.): Shreveport, La., March 26-31.

KENNEDY, JAMES (G. E. Wee, mgr.): Burlington, Vt., March 26-31.

KLECK, W. J.: Hardin, Kan., mgr.: Derby, Conn., March 26-31.

LESLIE, ROSABELLE (Sim Allen, mgr.): Geneva, N. Y., March 26-31.

LEWIS, DOROTHY (A. H. Block, mgr.): Toronto, O., March 26-31, Charleston, Pa., April 2-7.

LONG, FRANK E.: Stillwater, Minn., March 26-31.

MASON AND IMSON (Burt Imson, mgr.): Broken Bow, Neb., March 26-31.

MCADIFFER STOCK (Al. W. Wilson, mgr.): Lewisville, Mo., March 26-31, Bangor April 2-7.

MCDONALD STOCK (G. W. McDonald, mgr.): Tulare, Cal., March 26-31.

MARRS BROTHERS (Geo. W. Marks, mgr.): Pitchesburg, Mass., March 26-31.

MARRS, TOM STOCK: Carleton Place, Ont., March 26-31, Arnprior 26-31, Allmonte April 2-4, Reafre 5-7.

MITCHELL'S ALL STAR (B. Frank Mitchell, mgr.): Portland, Me., March 26-31.

METROPOLITAN STOCK (Clifford Reeves, mgr.): Atchison, Kan., March 26-31.

MURRAY AND MACKAY (John J. Murray, mgr.): Harrisburg, Pa., March 26-31, Lock Haven April 2-7.

MYKLE-HARDER (Eastern: W. H. Harder, mgr.): St. John, N. B., March 19-April 7.

MYKLE-HARDER (Eugene J. Hall, mgr.): Canton, O., March 26-31.

MYKLE-HARDER (Southern: Latimore and Leigh, mgrs.): Emporia, Kan., March 26-31, Leavenworth April 1-7.

NATIONAL STOCK (L. H. Gorton, mgr.): Eldora, Ia., March 26-31.

NELSON HAROLD (C. P. Walker, mgr.): Wausau, Wis., March 26-April 1, La Crosse 2-4.

NEW ENGLAND PLAYERS (Bryham and Lapoint, mgrs.): Hardwick, Vt., March 26-31.

ONIAN COMEDY (Geo. C. Gooch, mgr.): Frankfort, Ky., March 26-31, Oshkosh April 2-4, Erie 5-7.

PAYTON SISTERS (C. Stafford Payton, mgr.): Knoxville, Tenn., March 26-31.

PHILAN STOCK (D. E. Benn, mgr.): Norwich, Conn., March 26-31.

PICKETS, THE FOUR (Willis Pickett, mgr.): Shelman, Ga., March 26, Dawson 27-29.

PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): New York City March 26-31, Pittsburgh, Pa., April 2-4.

BOB COMEDY: Western: R. L. March 26-31.

BOB STOCK (C. J. W. Joe, mgr.): New Rochelle, N. Y., March 26-31.

BOWAN, LANSING (Harry Fahney, mgr.): Victoria, B. C., March 19-31, Seattle, Wash., April 1-14.

BURLE THEATRE: Mount Pleasant, U., March 26-31, Richmond 26-31.

BYRON STOCK (Standard Amusement Co., mgrs.): Virginia City, Nev., March 26-31, Sacramento, Cal., 26-31, Oshkosh April 1-4.

SOUTHERN, CHAUNCEY L. (R. Land A. Osborne, mgr.): Lansing, Pa., March 26-31, Shuandaoh 26-31, Freehold April 2-4, Coatsville 5-7.

SPOONER, DRAMATIC (P. E. Spooner, mgr.): San Antonio, Tex., March 26-31.

STERLING STOCK (Wm. Triplett, mgr.): Chadron, Neb., March 26-31, Crawford 26, Hot Springs, S. D., 31, Center April 2, Hill City 3, Sturgis 7.

TOLSON STOCK (Harry S. Hopping, mgr.): Little Rock, Ark., March 26-31.

TURNER, CLARA (Ira W. Jackson, mgr.): Rutland, Vt., March 26-31, Burlington April 2-7.

TUTTLE, CLARE (C. T. Yerrance, mgr.): Island Pond, Vt., March 26-31, North Troy 26-31.

WAT DYE AND EATON (P. Mack, mgr.): Cumberland, Md., March 26-31, Hagerstown, Md., April 2-7.

WATTE COMEDY (Jas. R. Waite, mgr.): Sydney and Glace Bay, P. E. I., March 13-April 7.

WARNER COMEDY (Ben R. Warner, mgr.): Winnebago, Minn., March 26-31, Manitowish April 2-7.

WILLIAMS COMEDY (T. P. De Gafferty, mgr.): Quincy, Fla., March 26-31.

OPERA AND EXTRAVAGANZA.

Kalamazoo 26, Battle Creek 29, Jackson 31, Detroit April 1-3.

BLAUVELT, LILLIAN: Newark, N. J., March 26-31.

BOYTONIANS, JUVENILE (Wm. B. Sherman, mgr.): Vancouver, Can., March 26-31, Calgary April 2-7.

BUTLER, SHOW: Fort Smith, Ark., March 27.

BUST BEE'S VACATION (A. W. Herman, mgr.): Atlantic City, N. J., April 2, 3, Trenton 4, New Haven, Conn., 5-7.

CARLE, HENRY (W. J. Arthur, mgr.): Birmingham, Ala., March 27, Atlanta, Ga., 28, Chattanooga, Tenn., 29, Nashville 31, Memphis April 2, 3, Little Rock, Ark., 4, Fort Smith 5.

CARLE, RICHARD (Charles Marks, mgr.): St. Louis, Mo., March 26-31.

CAWTHORN, JOSEPH (Klaw and Erlanger, mgrs.): Springfield, Mass., March 26-31, Hartford, Conn., 26-31.

CORHAN, GEORGE M. (Sam H. Harris, mgr.): New York City Feb. 12—Indefinite.

COMING THROUGH THE EYE (Geo. Ledner, mgr.): Chicago, Ill., Feb. 12—Indefinite.

DANIELA, FRANK (C. S. Dillingham, mgr.): New York City March 26-31.

EIGHT BELLS (John Byrne, mgr.): Burlington, Ia., March 26.

EDWARDS, PAULA (Shubert Brothers, mgrs.): Washington, D. C., March 26-31, Annapolis, Md., April 2, Winchester, Va., 2, Cumberland 4, Fairmont, W. Va., 5, Morgantown 6, Baltimore, O., 7.

ENGLISH GRAND OPERA (Henry W. Savage, mgr.): St. Joseph, Mo., March 27, 28, Kansas City 29-31, Louisville April 1-4.

FANTASIA (Geo. and Leo Shubert, mgrs.): Oil City, Pa., March 26, Youngstown, O., 27, Canton 28, Springfield 29, Terre Haute, Ind., 30, Evansville 31, St. Louis, Mo., April 1-7.

FANTASIA, ERNEST (Shubert Brothers, mgrs.): Minneapolis, Minn., March 26-31.

FIELDS, LEW: Buffalo, N. Y., March 26-31.

FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): Philadelphia, Pa., March 19-24, New York City March 25-31.

FRENCH OPERA: New Orleans, La.—Indefinite.

GAY NEW YORK (Walter Moore, mgr.): Dayton, O., March 26-31, Indianapolis, Ind., 30, 31, Louisville April 1-7.

GIRLS OF THE NIGHT (W. A. Brady, mgr.): New Castle, Pa., March 27, Franklin 28, Oil City 29, Erie 30, Bradford 31, Du Bois April 2, Punxsutawney 3, Devonville 4, Tyrone 5, Altoona 6, Johnstown 7.

GIRLS, LULLA (Charles E. Dillingham, mgr.): New Orleans, La., March 26-31.

HALL, PAULINE: Denver, Col., March 26-31.

HAPPYLAND (Shubert Brothers, mgrs.): New York City March 19-April 7.

HAROLD, SQUARED (Opera: Wadsworth, N. C., March 27, Monroe 28, Chester, S. C., 29, Canton 30, 31, Union April 2, Rock Hill 3, Concord, N. C., 4, Statesville 5, Salisbury 6, High Point 7.

HIS MAJESTY: New York City March 19—Indefinite.

HOGAN, ERNEST (Geo. H. Harris, mgr.): Chicago, Ill., March 26-31.

HUMPTY DUMPTY (Klaw and Erlanger, mgrs.): New York City March 12—Indefinite.

HUNTERS, THE (Harry Dell, mgr.): Pittsburgh, Pa., March 26-31, Erie April 2, Sharon 3, Youngstown, O., 4, Uniontown, Pa., 7.

IN NEW YORK TOWN (Loney Haskell, mgr.): New York City March 26-31.

IRMA, OPERA (Erwood, mgr.): Mount Sterling, Ill., April 3, Pittsfield 4, Winchester 5, Carlinville 6, Edwardsville 7, Belleville 8.

LITTLE JOHNNY JONES (Western: Sam H. Harris, mgr.): Oakland, Cal., March 26, 27, San Jose, 28, Sacramento, 29, Stockton 30, Fresno 31, Los Angeles April 1-7.

LITTLE JOHNNY JONES (Eastern: Sam H. Harris, mgr.): New London, Conn., March 27, Middletown 28, Haddam 29, Pittsfield, Mass., 30, Troy, N. Y., 31, Hudson 31, Hartford 31, Kane, Pa., 2, Bradford 5, Erie 6, Ashtabula, O., 7.

MCPADDEN'S FLATS (Thomas R. Henry, mgr.): Wilmington, Del., March 26-31, Trenton, N. J., 26-31, Hoboken April 1-4, Plainfield 5, Bridgeport, Conn., 6-7.

MANTELLI, MADAME. ENGLISH OPERA (P. De Angelis, mgr.): Memphis, Tenn., March 26, 27, Nashville 28, Louisville, Ky., 29-31, Evansville, Ind., April 2, Fort Wayne 3, Frankfort 4, Lafayette 5, Kokomo 6, Marion 7.

MR. HIM AND I (Edwin J. Cohn, mgr.): Louisville, Ky., March 26-31, Cincinnati, O., April 1-7.

METROPOLITAN GRAND OPERA (Heinrich Conrad, mgr.): Pittsburgh, Pa., March 26-31.

MEXICANA: New York City Jan. 29-April 7.

MISS BOB WHITE: Macon, Mo., March 27, Kirksville 28, Keokuk, Ia., 29, Hannibal, Mo., 30, Quincy, Ill., 31.

WORTON, THE FOUR (Percy G. Williams, mgr.): Montreal, Can., March 26-31, New York City April 2-7.

NANCY BROWN (John W. Dunne, mgr.): York, Pa., March 26, Easton 27.

NEIGHBORLY NEIGHBORS (Frank W. Mason, mgr.): Milton, Pa., March 27, Freehold 30, Hasleton 31.

NEW YORK OPERA (Frank V. French, mgr.): Halifax, N. S., March 26-April 7.

PAUL JONES OPERA (John H. Garrison, mgr.): Connellsville, Pa., March 27, Cumberland, Md., 28, Hazleton 29, Annapolis 30, Wilmington, Del., 31, Philadelphia, Pa., April 2-7.

PEGGY FRANK (Wm. W. Williams, mgr.): Baltimore, Md., March 26-31, Washington, D. C., April 2-7.

PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Memphis, Tenn., March 30, 31, Louisville, Ky., April 5.

ROBIN HOOD (Abera Co., mgrs.): Clarkburg, W. Va., March 27, Fairmont 28, Morgantown 29, Uniontown, Pa., 30, Connellsville 31.

ROBERTS BROTHERS (Klaw and Erlanger, mgrs.): Elmira, N. Y., March 26-31, Williamsburg, Pa., 26-31, Buffalo 27, New York City 28, 29, 30, 31, Nashville, Tenn., April 1-7.

SCARF, FRITZ (C. B. Dillingham, mgr.): New York City Dec. 25—Indefinite.

SMART SET (Harry Hill, mgr.): Baltimore, Md., March 26-31.

TANGUAY, EVA: Pittsburgh, Pa., March 26-31.

THE BELLE OF THE WEST (A. H. Woods, mgr.): St. Louis, Mo., March 26-31, Memphis, Tenn., April 9-14.

THE BLACK CROOK (Miller and Pichu, mgrs.): Newport, R. I., March 27, Worcester, Mass., 28, Haverhill 29, Gloucester 30, Salem 31, Augusta, Me., April 2, Waterville 3, Bangor 4, Lewiston 5, Portland 6, 7.

THE EARL AND THE GIRL (Shubert Brothers, mgrs.): Hartford, Conn., March 26, 27, New Haven, Conn., 28, Providence, R. I., 29-31, Washington, D. C., 2-7.

THE ERRAND BOY (P. H. Sullivan Amusement Co.): Cincinnati, O., March 26-31, Hamilton April 1, Indianapolis 2-7.

THE FORTY-SEVEN (Milton and Sargent Aborn, mgrs.): Cambridge, O., March 27, Bellair 28, Steubenville 29, East Liverpool 30, Denver Falls, Pa., 31, McKeesport April 2, Uniontown 3, Connellsville 4.

THE HAM TREES (Klaw and Erlanger, mgrs.): Washington, D. C., March 26-31.

THE LITTLE DUCHESS (Milton and Sargent Aborn, mgrs.): St. Albans, Pa., March 27, Clearfield 28, Du Bois 29, Wilkes Barre 30, Lewisburg 31.

THE MAID AND THE MUMMY (W. E. Boyer, mgr.): Fort Smith, Mo., March 27, Memphis, Tenn., 28, Nashville 29, Decatur, Ala., 30, Birmingham 31, Anniston April 2, Montgomery 3, Columbus, Ga., 4.

THE PEARL AND THE PUMPKIN (Klaw and Erlanger, mgrs.): Providence, R. I., March 26-31.

THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Brooklyn, N. Y., March 26-31.

THE RUNAWAYS (P. Ray Comstock, mgr.): Toronto, Can., March 26-31.

THE SOCIAL WHIRL (Shubert Brothers, mgrs.): Boston, Mass., March 26-April 7.

THE SULTAN OF SULU (Madison Corey, mgr.): Baltimore, Md., March 26-31.

THE TENDERPOD (Wm. P. Cullen, mgr.): North Adams, Mass., March 27, Springfield 28, Northampton 29, Worcester 30, New Bedford 31, Newport, R. I., April 2, Fall River, Mass., 3, Brockton 4, Taunton 5, Salem 6, Lynn 7.

THE EMPIRE: Chicago, Ill.—Indefinite.

THE VANDERBILT CUP (Leblond and Co., mgrs.): New York City Jan. 15—Indefinite.

THE WIZARD OF OZ (William M. Gray, mgr.): Cincinnati, Ohio, March 26-31.

TIVOLI OPERA: San Francisco, Cal.—Indefinite.

TOM, DICK AND HARRY (A. H. Woods, mgr.): Toledo, O., March 26-31, Grand Rapids, 26-31, Milwaukee, April 1-7.

WERNER, JOSEPH: New York City Jan. 1—Indefinite.

WILLIAMS AND WALKER: Boston, Mass., April 2-7.

WILLS, NAT (Broadhurst and Currie, mgrs.): Milwaukee, Wis., March 26-31.

WONDERLAND (Gus L. Buford, mgr.): Philadelphia, Pa., March 26-31.

WOODLAND (Henry W. Savage, mgr.): Cleveland, O., March 26-31, Toronto, Ont., April 1-7.

MINSTRELS.

BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): Jellison, Tenn., March 26, Middleboro 29, London 30, Winchester 31, Paris April 1.

BEACH AND BOWERS (J. H. Smith, mgr.): Virginia, Minn., March 28, Clouet 30, Iron River, Wis., 31.

DE RUE BROTHERS (Wm. De Rue, mgr.): Suncok, N. H., March 27, Manchester 28, Dover 29, Rochester 31, Sanford, Me., April 2, Lewiston 3, Norway 4.

DOCKADEER, LEW (Charles D. Wilson, mgr.): New Orleans, La., March 26-31.

DONNELLY AND HATFIELD'S MINSTRELS (Al. G. Field, mgr.): Uniontown, Pa., March 27, Charlestown, Mass., 28, Brownsville 29, Monacaun 30, McKeesport 31, DuMont's: Philadelphia, Pa., Aug. 29—Indefinite.

FIELD'S (Doc Quisley, mgr.): Hutchinson, Kan., March 27, Pueblo, Col., 28, Victor 29, Cripple Creek 30, Colorado Springs 31, Denver April 1-7.

GORTON'S (C. C. Pearl, mgr.): Oswining, N. Y., March 26, Poughkeepsie 27, Hudson 28, Philmont 31, Collinsville, Ohio, April 2, Naugatuck 3.

HARKNESS AND FOX'S (Roy E. Fox, mgr.): Rector, Ark., March 26-28, Pigott 29-31.

HAYERLEY'S MINSTRELS (Chas. R. Bugher, mgr.): Shamokin, Pa., March 27, Lansford 28, East Stroudsburg 30, Plainfield, N. J., 31, York, Pa., April 2.

HENRY'S (H. Minstrels): Lexington, Mo., March 26-31.

KERRANDS, BILLY (Geo. L. Barton, mgr.): Newcomerstown, O., March 29, Coahocton 30, Cambridge 31.

MAHARA'S: Lyons, Kan., March 27, McPherson 28, Osborn 29, Solomon 30, Delphos 31, Deloit April 2, Osborn 3, Stockton 4, Downs 5, Clyde 6, Clay Center 7.

PRIMROSE, GEORGE H.: Portland, Ore., March 26-31.

RICHARD'S AND PRINGLE'S MINSTRELS: Kiowa, Kan., March 27, Medicine Lodge 28, Harper 29, Kingman 30, Conway 31, Soudan April 2, Bartlesville, I. T., 3, Coffeyville, Kan., 4, Independence 5, Chanute 6, Humboldt 7.

VOGEL'S, JOHN W.: Winchester, Va., March 27, Harrisonburg 28, Staunton 29, Charlottesville 30, Lynchburg 31.

VARIETY.

ALCAZAR BEAUTIES (Chas. Taylor, mgr.): Cincinnati, O., March 26-31.

AMERICANS (E. D. Miner, mgr.): Indianapolis, Ind., March 26-31.

BALTIMORE BEAUTIES (T. W. Dinkins, mgr.): Denver, Col., March 26-31.

BLACK CROOK, JR. (Harry Hastings, mgr.): Manchester, N. H., March 26-28.

BLUE RIBBON GIRLS (Jack Singer, mgr.): Brooklyn, N. Y., March 19-31.

BOHEMIANS (Barney Gerard, mgr.): St. Louis, Mo., March 26-31, Indianapolis, Ind., April 2-7.

BOWTIE BUSHQUERS (Joe Hurtiz, mgr.): Troy, N. Y., March 26-31.

BRIGADIERS (Chas. Cromwell, mgr.): Detroit, Mich., March 26-31.

BROADWAY GAIETY GIRLS (James W. Curtin, mgr.): Baltimore, Md., March 26-31.

BRYANT'S EXTRAVAGANZA (John S. Raynor, mgr.): Philadelphia, Pa., March 26-31.

CALIFORNIA GIRLS (G. H. Turner, mgr.): Milwaukee, Wis., March 26-31.

CASINO GIRLS (M. M. Thela, mgr.): St. Louis, Mo., March 26-31.

CITY SPORTS (Phil Sheridan, mgr.): New York City March 26-31.

COLONIAL BELLES (Charles Falk, mgr.): St. Paul, Minn., March 26-31.

CRACKER JACKS (Harry Leoni, mgr.): Chicago, Ill., March 26-31.

DAINTY DUCHESSES (Weber and Rush, mgrs.): Scranton, Pa., March 26-31.

DAINTY PAREE (Cambell and Barnes, mgrs.): Scranton, Ill., March 26-31.

DEFEAT, RMA (Gus Llesing, mgr.): Boston, Mass., March 26-31.

DREAMLAND BEAUTIES (Frank Calder, mgr.): Cleveland, O., March 26-31.

EMPIRE BURLESQUERS (J. Fennessy, mgr.): New York City, March 26-31.

FOSTER, FAY (Joseph Oppenheimer, mgr.): Grand Rapids, Mich., March 26-31.

GOLDEN CROOK (Jacobs and Jermon, mgrs.): New York City, March 26-31.

HIGH SCHOOL GIRLS (Alfred Mayo, mgr.): Denver, Col., March 26-31.

HIGH SCHOOL GIRLS (Alfred Mayo, mgr.): Denver, Col., March 26-31.

IRISH ROSES: New York City March 26-31.

HOWARD, MAY (Geo. F. Learned, mgr.): Brooklyn, N. Y., March 26-31.

IDEALS (Sam Williams, mgr.): Montreal, Can., March 26-31.

IMPERIALS (Gessie Burns, mgr.): Salt Lake City, Utah, March 26-31.

INNOCENT MAIDS (E. W. Chipman, mgr.): Pittsburgh, Pa., March 26-31.

IRWIN'S SHOW (Fred Irwin, mgr.): Holyoke, Mass., March 26-31.

JERRY LILLIES (Geo. F. Hopper, mgr.): Baltimore, Md., March 26-31.

JOLLY GIRLS (C. E. McCleary, mgr.): Washington, D. C., March 26-31.

JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Philadelphia, Pa., March 26-31.

KENTUCKY BELLES: Buffalo, N. Y., March 26-31.

KNICKERBOCKERS (Louis Robie, mgr.): Toledo, O., March 26-31.

LONDON BELLES: Pittsburgh, Pa., March 26-31.

MAJESTIC (Fred Irwin, mgr.): Brooklyn, N. Y., March 26-April 7.

MASCOTS (J. J. Monahan, mgr.): Minneapolis, Minn., March 26-31.

MASQUERADERS (Sam J. Scribner, mgr.): Kansas City, Mo., March 26-31.

MERRY BURLESQUERS (Wm. Ballauf, mgr.): New York City March 26-31.

MURKINMAKERS (R. E. Patton, mgr.): Toronto, Can., March 26-31.

MISS NEW YORK, JR. (Harry Pierce, mgr.): Portland, Ore., March 26-31, San Francisco, Cal., April 2-7.

MOONLIGHT MAIDS (David Kraus, mgr.): Albany, N. Y., March 26-31.

MORNING GLORIES (Sam A. Scribner, mgr.): Springfield, Mass., March 26-31.

NEW CENTURY GIRLS (Chas. W. Daniels, mgr.): Spokane, Wash., April 10, 11.

NEW YORK STARS (M. M. Thela, mgr.): New York City March 26-31.

ORIENTALS (W. B. Watson, mgr.): Louisville, Ky., March 26-31.

PARISIAN BELLES (John Grievos, mgr.): Brooklyn, N. Y., March 26-31.

PARISIAN WIDOWS (Weber and Rush, mgrs.): Cincinnati, O., March 26-31.

REEVES, AL: Buffalo, N. Y., March 26-31.

REILLY AND WOODS: San Francisco, Cal., March 26-31.

RENTS-BANTLEY (Abe Levitt, mgr.): Providence, R. I., March 26-31.

RICE AND BARTON'S: St. Joseph, Mo., March 27.

RINAWAY GIRLS (Peter S. Clark, mgr.): Reading, Pa., March 26-31.

STAR SHOW GIRLS (Wm. Fennessy, mgr.): New York City March 26-31.

STYDEL, ROSE, AND LONDON BELLES (W. S. Campbell, mgr.): Pittsburgh, Pa., March 26-31.

THOROUGHBREDS (L. J. Oberwarth, mgr.): Philadelphia, Pa., March 26-31.

TIGER LILIES (Jas. Groda, mgr.): Paterson, N. J., March 26-31.

TRANSATLANTIC BURLESQUERS (E. M. Rosenthal, mgr.): Boston, Mass., March 26-31.

TROCADEROS (Charles H. Waldron, mgr.): New Orleans, La., March 26-31.

UTOPIANS (W. V. Jennings, mgr.): Brooklyn, N. Y., March 19-31.

VANITY FAIR (Robert Manchester, mgr.): Philadelphia, Pa., March 26-31.

WASHINGTON SOCIETY BELLES (Kernan and Watson, mgrs.): Jersey City, N. J., March 26-31.

WATSON'S BURLESQUERS: Louisville, Ky., March 26-31, Cincinnati, O., April 1-7.

WINK, WOMAN AND SONG (M. M. Thela, mgr.): Cleveland, O., March 26-31.

WORLD BEATERS (J. Herbert Mack, mgr.): Buffalo, N. Y., March 26-31.

YANKEE DOODLE GIRLS (Louis Harris, mgr.): Kansas City, Mo., March 26-31.

OPEN TIME.

ILLINOIS—Chicago Heights—Bunath Opera House, April 1.

IOWA—Perry, G. O. House, April, May and June.

KANSAS—Pittsburg—La Belle Theatre, April 12, 22, May 6, 12.

MICHIGAN—Jenison—Theatre, April 2-4, 9-12, 16, 20, 22-27, May 14-18, 21-25, 28-31, June 4-8, 11-15, 18-22, 25-29.

MISSOURI—Sedalia—Sedalia Theatre, April 12, 22, 29, May 6.

NEBRASKA—Beatrice—Paddock Opera House, April 12-30.

NEW YORK—Plattsburg—Theatre, in April and May.

OHIO—Bellefontaine—Grand Opera House, April 1-10, 12-30, May 6.

ALBANY—Union Theatre, April 9-28.

MINERAL CITY—Davis Opera House, April and May.

PLEASANT CITY—Opera House, in April and May.

YOUNGSTOWN—Opera House, April 2, 3, 9-14, 16-31, 29, May 6.

PENNSYLVANIA—New Kensington—Opera House, April 2, 7, 11-19, 21-30.

LANSFORD—Opera House, April.

LATROBE—Shawler's Theatre, April 1, 2, 4, 5, 7-30.

Renovo—Kane's Theatre, April 2-7, 9, 10, 12-14, 17, 18, 20-30, May 1-31.

THE DRAMATIC MIRROR

DATE BOOK

SEASONS 1905-6 AND 1906-7

Orders filled promptly.
Price, by mail, 30 cents.

We cannot insure proper delivery unless sent by registered mail, for which the usual fee, 5 cents, is charged. Address

DATE BOOK DEPT.
121 W. 43d St., N. Y.

GREASE PAINTS—2 cts.

a stick. Finest quality—a trifle softer than American—a trifle harder than German make.

THE NEW YORK DRAMATIC MIRROR



ESTABLISHED JAN. 4, 1879.
The Organ of the American Theatrical Profession
Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.
121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE)
CHICAGO OFFICE:
(Old L. Colburn, Representative.)
68 Grand Opera House Building.
HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.
Twenty-five cents an agate line. Quarter-Page \$5; Half-Page \$10; One Page \$15.
Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; \$1.50 a line for three months. Four lines the smallest card taken.
Reading Notice (marked "S" or "R"), 10 cents a line. Charges for inserting Paravents furnished on application. "Preferred" positions and black photographs subject to extra charge.
Each page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open to receive advertisements every Monday until 12 p. m.
SUBSCRIPTION.
One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$1.50 per annum, postage prepaid.
Telephone number, 39 Bryant.
Registered office address, "Dramatic Mirror."
The Dramatic Mirror is sold in London at Pall Mall American Bookshop, Curzon St., Regent St.; Norman's Tourist Agency, 15 Regent St., S. W.; Anglo-American Bookshop, 5 Northumberland Ave., W. C. In Paris at Boulevard des Capucines, 17 Avenue de l'Opera. In Liverpool, at Lister & Co., 10 St. John's. In Sydney, Australia, Smith & Co., Moore St. In Johannesburg, South Africa, at Isaac, 1111 St. The Trade supplied by all News Companies.
Advertisements should be made by cheque, post-office or cash money order, or registered letter, payable to The New York Dramatic Mirror.
The Mirror cannot undertake to return unsolicited manuscripts.
Entered at the New York Post Office as Second-Class Matter. Published every Tuesday.

NEW YORK - - - - - MARCH 31, 1906.
Largest Dramatic Circulation in the World

A MARVELOUS DEVELOPMENT.

In the advertising and news columns of THE MIRROR this week will be found illustration of the marvelous growth of the Independent movement in the theatre of this country, which movement but a short time ago was ridiculed by the men who compose the Theatrical Trust as something unworthy of attention.
Great credit is due to the energetic men who have had the development of the Independent movement in hand. Beginning the fight against apparently overwhelming odds, they have within a few months assembled a list of attractions which for class and popularity have no parallel in any showing the Trust can make, while they have insured for these attractions and for others that may unite with them a list of theatres embracing practically the whole country.
The day of arbitrary and inequitable Trust dominion in the theatre of America has passed, and the slogan of the Independents, "The Open Door," which means freedom for all who wish to do business in the field of the theatre, will eventually result, beyond peradventure, in the liberation of the American stage from the incubus that so long has ridden it with a rule-or-ruin policy. The powers of the Trust are awakening to the fact that their dominion is passing, and that competition is again about to give new life to theatrical affairs.
It will be seen that the Independents now have a list of nearly fifty attractions, among them many of the very best on the American stage—in fact, as has been said, a larger number of the best class that can be assembled outside of their fold—while their theatres, or houses in which they can appear, number more than fifty, embracing all important points. The public is showing and will continue to show its appreciation of the offerings of the Independents, for those offerings command appreciation; and local managers everywhere that are not included among those who af-

filiate with the Independents should study these lists for their own behoof. In them they will see what the Trust already has won—"The handwriting on the wall."

GOING INTO VAUDEVILLE.

MODERN journalism is so constituted that news of ordinary importance is ignored by a particular group of newspapers if one of their esteemed contemporaries manages to get it first.
A few days ago the World came out with an entertaining story about the doings of certain theatrical managers who had met at a certain resort to relax from the onerous and exacting duties that beset them in the conduct of their business. This "beat" led the rest of the metropolitan press to ignore the event.
The gathering apparently had the character of what is known as "amateur night" at various vaudeville theatres—a night on which ambitious young persons who think they have "acts" that will do are permitted to show what is in them. At these "amateur nights" there are many discouragements to aspiring neophytes and some rewards. If they do not "make good" they are the targets for a miscellaneous collection of missiles and epithets that tend to influence them to a change of ambition; if they show talent or originality, they are applauded and encouraged.
From the account of the affair in which certain managers participated it would seem that they and their friends had assembled solely for mutual amusement. They were said, for this occasion at least, to have organized what they called a "Twenty-three Club," and those who received invitations to attend "were requested to appear shortly after midnight, disguised in funny hats and false whiskers." Other ingenuities of personal adornment and deportment were encouraged, and this description of two of the party was given in the World:
ABRAHAM L. ENLANGER in wonderful whiskers and a tiny plug hat carried a padded policeman's club and comedian's bladder. MASC KLAU, his partner, covered his own luxuriant beard with a Dutch affair of jet black, and added a long feather to his diminutive plug hat.
Others were as appropriately "disguised," and, according to the story, while the fun was fast and furious, there were developments of low comedy ability well worthy of exploit in low comedy spheres. One of the invited guests, it was said, was so indiscreet as to appear in evening dress with no eccentric detail. "Mr. ENLANGER," says the World, "acting as sergeant-at-arms, sailed into him with a stuffed club and bladder, while others, also armed with bladders, roundly belabored him and then wrote sonnets and jests on his shirt front," apparently with no thought of the crime against current literature that would be involved in sending the shirt so treated to the laundry. From the story as printed, and this is hardly more than a suggestion of it, this meeting of the "Twenty-three Club" must have been an occasion of brilliant entertainment. It undoubtedly developed the characteristic abilities of its principal comedians, as it truly represented their idea of amusement, and faithfully reflected so much that they purvey. The mere apparition of A. L. ENLANGER "with a stuffed club and a comedian's bladder" should have been worth any price of admission had a fee been exacted.
Subsequent events, however, suggest that there was motive in this symposium. It may have been, as it was declared to be, incidentally a means for the amusement of those invited, but it probably served a more solid purpose. News from Cincinnati, following the entertainment, disclosed a great enterprise of KLAU and ENLANGER's, meant to embarrass and dismay the Independent forces in that city and thereabouts, if not throughout the country. This news was to the effect that those enterprising persons are about to establish in Cincinnati, and probably extend to other places, theatres for vaudeville. It may be—and it is more than probable—that this "Twenty-three Club" affair was but a cloak for a rehearsal. Are they to become their own headliners?

Photo by Strong, N. Y.
PRATT.—Lynn Pratt, who played The Duke of Killcrankie on tour for eighteen weeks, was presented with a handsome walking stick by McGill University alumni during his engagement at His Majesty's Theatre, Montreal. The collegiate students at Ottawa also sent a handsome souvenir over the footlights. After a special Spring engagement in vaudeville with Rose Coghlan, Mr. Pratt will sail for Europe.
RUSSELL.—Annie Russell arrived in New York on the Umbria on March 19. She will open the new Astor Theatre in her new play, Friend Hannah, by Paul Kester.
MANTELL.—Robert B. Mantell is to add Measure for Measure and Love's Labor Lost to his repertoire.
DE WOLFE.—Elsie De Wolfe will sail for Europe on April 21, to be gone several months, during which she will spend the greater part of her time at Versailles.
BAUERMEISTER.—Madame Mathilde Bauermeister sailed for England last Thursday, slightly improved in health but still very ill. A benefit planned for her has been abandoned.
KUBELIK.—Madame Marianne Kubelik, wife of the violinist, arrived in New York last Wednesday, on her way to Los Angeles to join her husband. This is her first visit to America.
STANFORD.—Next season Henry B. Stanford, now with Bertha Kalich in Monna Vanna, will make his debut in New York as an author-star appearing in his new romantic drama entitled John of Strathbourne. It is more than likely that Laura Burt will act the leading female role as a co-star with Mr. Stanford.
HAMMERSTEIN.—Oscar Hammerstein is said to have invented an apparatus for utilizing the motion of the sea for power. He has made a small model, but the practical use of the contrivance has yet to be tested. It is designed to be moored just beyond the breakwater line, and if it works according to the ideas of the inventor-manager-impresario-builder-composer it will make more money for him than any theatre he has ever built or any opera he has ever composed.
HAMILTON.—"Tody" Hamilton, who twenty-seven years ago joined the late P. T. Barnum as press agent, and who has been engaged in booming the "greatest show on earth" ever since, intends to take a rest of several months at the close of the New York season of the circus. He will be tendered a banquet by his friends at a hotel in this city before he starts on his vacation. A committee of fifteen newspaper men and press agents has been organized and the project is already under way.
ROBERTS.—Nelson Roberts has been seriously ill at his home in New York city with a severe cold, which threatened to develop into pneumonia.
METCALFE.—James S. Metcalfe, critic for Life, braved the doorkeeper at the New Amsterdam Theatre on March 19, without being recognized. He was not disturbed during the performance, but it is said that he was notified not to make the attempt again.
FARRAR.—Geraldine Farrar has severed her connection with the Berlin Opera House and has signed for a three years' engagement in Paris.
BARRYMORE.—Lionel Barrymore is ill at his home at Rocky Point, L. I., threatened with pneumonia. He will be able to rejoin the company in a few days.
DRESSLER.—It is said that Marie Dressler is to have the leading part in a new musical comedy to be produced in London next Fall. Haddon Chambers has been commissioned to prepare the book.
BIGLOW.—It is reported that Charles Biglow has been selected as principal comedian for Anna Held's company, and is to leave for London within five weeks. Miss Held is to open at the Shaftsbury Theatre in Papa's Wife, after the run of Mr. Popple is concluded.
MORRISON.—Priestly Morrison, who has just closed a twenty-eight weeks' engagement as stage director and manager of the Empire Theatre, Columbus, Ohio, has been engaged to direct the stage for W. J. Kelly, at the Yorkville Theatre, this city. Mr. Morrison was idle one week.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impersonal or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]
A. T. C., New York city: Adeline Patti was born in Madrid, Spain, on Feb. 19, 1843.
R. L. H., New York: According to the management, Proctor's Twenty-third Street Theatre has never been known by any other name.
G. L., New York: Olga Nethersole in repertoire was at the Harlem Opera House the week of Jan. 15, 1906. As the Grand Opera House George M. Cohan in Little Johnny Jones appeared during the week ending Jan. 13, and Mrs. Lettingwell's Roots the following week.
R. W. C., Bridgeport, Conn.: The Squaw Man, as produced at one of the Lamb's gambols, was published in The Cosmopolitan as a one-act play some two years ago. The sketch contained the episode which is now used as the climax of the regular drama.

PERSONAL



Photo by Strong, N. Y.
PRATT.—Lynn Pratt, who played The Duke of Killcrankie on tour for eighteen weeks, was presented with a handsome walking stick by McGill University alumni during his engagement at His Majesty's Theatre, Montreal. The collegiate students at Ottawa also sent a handsome souvenir over the footlights. After a special Spring engagement in vaudeville with Rose Coghlan, Mr. Pratt will sail for Europe.
RUSSELL.—Annie Russell arrived in New York on the Umbria on March 19. She will open the new Astor Theatre in her new play, Friend Hannah, by Paul Kester.
MANTELL.—Robert B. Mantell is to add Measure for Measure and Love's Labor Lost to his repertoire.
DE WOLFE.—Elsie De Wolfe will sail for Europe on April 21, to be gone several months, during which she will spend the greater part of her time at Versailles.
BAUERMEISTER.—Madame Mathilde Bauermeister sailed for England last Thursday, slightly improved in health but still very ill. A benefit planned for her has been abandoned.
KUBELIK.—Madame Marianne Kubelik, wife of the violinist, arrived in New York last Wednesday, on her way to Los Angeles to join her husband. This is her first visit to America.
STANFORD.—Next season Henry B. Stanford, now with Bertha Kalich in Monna Vanna, will make his debut in New York as an author-star appearing in his new romantic drama entitled John of Strathbourne. It is more than likely that Laura Burt will act the leading female role as a co-star with Mr. Stanford.
HAMMERSTEIN.—Oscar Hammerstein is said to have invented an apparatus for utilizing the motion of the sea for power. He has made a small model, but the practical use of the contrivance has yet to be tested. It is designed to be moored just beyond the breakwater line, and if it works according to the ideas of the inventor-manager-impresario-builder-composer it will make more money for him than any theatre he has ever built or any opera he has ever composed.
HAMILTON.—"Tody" Hamilton, who twenty-seven years ago joined the late P. T. Barnum as press agent, and who has been engaged in booming the "greatest show on earth" ever since, intends to take a rest of several months at the close of the New York season of the circus. He will be tendered a banquet by his friends at a hotel in this city before he starts on his vacation. A committee of fifteen newspaper men and press agents has been organized and the project is already under way.
ROBERTS.—Nelson Roberts has been seriously ill at his home in New York city with a severe cold, which threatened to develop into pneumonia.
METCALFE.—James S. Metcalfe, critic for Life, braved the doorkeeper at the New Amsterdam Theatre on March 19, without being recognized. He was not disturbed during the performance, but it is said that he was notified not to make the attempt again.
FARRAR.—Geraldine Farrar has severed her connection with the Berlin Opera House and has signed for a three years' engagement in Paris.
BARRYMORE.—Lionel Barrymore is ill at his home at Rocky Point, L. I., threatened with pneumonia. He will be able to rejoin the company in a few days.
DRESSLER.—It is said that Marie Dressler is to have the leading part in a new musical comedy to be produced in London next Fall. Haddon Chambers has been commissioned to prepare the book.
BIGLOW.—It is reported that Charles Biglow has been selected as principal comedian for Anna Held's company, and is to leave for London within five weeks. Miss Held is to open at the Shaftsbury Theatre in Papa's Wife, after the run of Mr. Popple is concluded.
MORRISON.—Priestly Morrison, who has just closed a twenty-eight weeks' engagement as stage director and manager of the Empire Theatre, Columbus, Ohio, has been engaged to direct the stage for W. J. Kelly, at the Yorkville Theatre, this city. Mr. Morrison was idle one week.

THE CENTURY THEATRE CLUB.

The regular social meeting of the Century Theatre Club was held at the Hotel Astor on Friday afternoon, March 23. The subject of the day was "Tragedy," and Edith Ellis Baker officiated as chairman.
Mrs. Baker opened the discussion with a short and admirably expressed description of the chasm between classic tragedy and the modern tragedy of real life, as exemplified in the dramas of Ibsen. She explained that some of the early Greek tragedies were so horrible "little children died of fright in the audience and women were thrown into violent hysterics."
Richard Purdy read a scene from his original romantic tragedy, Kallos and Leona, the interpretation making more of an appeal than the composition itself.
Mrs. Frank A. Tannehill, in spite of a severe cold, offered imitations of Edwin Forrest, the elder Davenport, C. W. Foulcock, Edwin Booth, Charlotte Cushman, Charlotte Cushman, Elsie Logan and Adelaide Neilson.
Mouline Oidecastie gave the sleep-walking scene from Macbeth in costume—and gave it very acceptably. The music was noticeably better than at the previous recent meetings. Austin Morrison sang artistically and James H. Parker played several selections on the piano with a sentiment and technique worthy of more than conventional praise.

FOR MRS. GILBERT'S MEMORIAL.

A special performance to secure funds for the Mrs. Gilbert memorial window to be placed in the new Bloomingdale Reformed Church, of which she was a member, is to take place at Daly's Theatre on Tuesday, April 17. Daniel Frohman is arranging a huge entertainment and prominent stars will participate in the programme. The Rev. William C. Stinson, Mrs. Gilbert's pastor, is taking an active interest in this matter. The letter asking for aid is signed by Maude Adams, Annie Russell, John Drew, George Gould, the Rev. William Stinson and others. Several one-act plays, in one of which Blanche Bates, Frank Keenan and J. Benrimo will appear, are to be special features of the bill. Francis Wilson in a new play, and Annie Russell are also expected to appear. Contributions have been recently received from Viola Allen, William F. Havemeyer, William Morris, Digby Bell and Claire McDowell.

THE HEIR TO THE HOORAH MAY PLAY.

Judge Lacombe, in the United States Circuit Court, has denied the application of H. J. W. Dane, who sought to restrain the La Shelle estate from presenting The Heir to the Hoorah. The plaintiff claimed that he was the author of a story, "The Transmigration of Dan," from which, he asserted, the play had been taken. Judge Lacombe declared that "a careful perusal of the story and play" failed to disclose "sufficient evidence of pirating warranting the issuance of a preliminary injunction."

LETTERS TO THE EDITOR.

That Libel on the Stage.
WASHINGTON, March 21.
To the Editor of The Dramatic Mirror:
Sir.—I have just read your splendid editorial on the "One Who Knows" article appearing in "Men and Women" and I want to thank you heartily for it. Furthermore, I would like to say—and I think I can speak for all Catholic journals of any standing—that the attitude taken by the Catholic press of the United States absolutely. One need not be a Catholic to be disgusted by these calumnious stories. They are too degradingly libelous to think of, really. But I would deem it a misfortune were they accepted as a Catholic viewpoint. They are anything but that, and the fact that they have never received the concurrence of the Catholic press of America goes to show the truth of this.
To my knowledge, no Catholic paper in this country has ever copied a word of these articles. And this is in itself a consolation, giving us the double assurance that they have not printed in publicity at the hands of any of our editors, and that these editors have altogether discredited them. I hope they have done better than that by publicly repudiating them.
To what extent this has been done I cannot say. I am glad to say, however, that "The New Century" has not let the matter pass. It was Miss Margaret Anglin, herself a devout and practical Catholic, who first drew my attention to the article, and last week I set up an item for this coming Saturday's issue on the question. And I must acknowledge my indebtedness to THE MIRROR for additional inspiration. It makes my blood boil to see so-called Catholics so vilely calumniating the noble profession of the stage. I am proud to own among my friends such a person as Modjeska—(then when surely no other woman ever lived. She is a Catholic—Miss Margaret Anglin, Ethel Barrymore, Grace George, Marie Cabell and scores of others. So was the lovely Mary Anderson. One of the foremost dramatic critics of the day is a priest, Father John Talbot Smith. The list is unending.
Again, please accept my earnest and hearty thanks for your editorial. I join with all my heart with you in condemning this "One Who Knows" article.
CHARLES J. PHILLIPS,
Managing Editor "The New Century."

Catholic Publications Friendly.

GARDEN'S HOTEL, PHILADELPHIA, March 21.
To the Editor of The Dramatic Mirror:
Sir.—While I have been a constant reader of the Catholic literature of this country during the past thirty years, I have never yet seen any reference or mention of such a publication as "Men and Women," referred to in your last issue. Were such a publication referred to in THE MIRROR to appear in its article Catholic publications are not edited by Sam Jones or his band of "Rationalist hellifiers."
The American Catholic "Quarterly Review," published in this city, and the property of, and not in publication in the English language, has during the past thirty years paid tribute to dramatic artists and dramatic authors, but little notice has been given to publication in this country, not even excepting stage than "The Catholic Standard and Times," also published in this city.
Has not the Catholic Church had such a menagerie of freaks in the past, why should not the stage of present have its "One Who Knows"? Catholic publications have nothing but respect, appreciation and admiration for the pure women of the stage, no matter what their religious denomination may be. The Catholic artist and her Protestant sister are both children of the same God.
As to the men of the stage, they are more than able to take care, physically, of themselves and will probably join me in my opinion of the article in "Men and Women," or, to use the language of Shamus the Post, "It's a lie, but what of it?"
JOHN CERRAN.

Forrest-Davenport-Booth.

New York, March 23.
To the Editor of The Dramatic Mirror:
Sir.—E. L. Davenport had a sweet and gentle disposition. It was simply impossible for him to say an unkind word to any one. He had the form of an Apollo and a beautiful, intellectual face—the face of a scholar—and, moreover, he was an artist in every fiber of his being, and yet with all these splendid attributes the Nine Muses (the competent, expert Shakespearean critics) did not let him sit upon the top of the Olympian mount. He did not hurl the thunder bolts of Jove with flashes of lightning as Forrest did in King Lear, and, unlike Edwin Booth, he did not have the dark eyes, nor that metaphysical appearance, that "pale cast of thought" that waded through eternity, like Hamlet.
WM. CHRYSTIE MILLER.

Shakespeare's Birthday.

St. Louis, March 23.
To the Editor of The Dramatic Mirror:
Sir.—Would it be possible to find out what plays of Shakespeare's will be given in the United States on the Birthday, April 23, for record in the English Shakespearean lovers, especially at Stratford-upon-Avon. We have heard very little of Mr. Brady's proposed festival in Chicago of late and do not know whether the plans are still being arranged.
RAN GERRY.

THE USHER



Many stories illustrating the characteristics of Edwin Forrest are finding their way into print, some of them not new. One of interest is told by J. J. McCloskey, the veteran playwright and actor, who vouches for its truth, as he was in the thick of affairs theatrical at the time of the happening.

The incidents related took place during one of Forrest's final engagements in New York as an actor. He was to play at Niblo's Garden, and, as was his wont, was very particular about rehearsals, attendance upon which by the members of the stock company he tried rigidly to enforce.

A prominent—and somewhat erratic—actor of the time, James Collier, was leading man of the stock company. He was notoriously negligent of rehearsals, but invariably was found to be up in his lines and clever enough with his "business" when play-time came.

At the first Forrest rehearsal Collier did not appear. Forrest asked the name of the absent actor and admitted that he had "heard of him"—undoubtedly meaning that he had heard of Collier's dislike of rehearsals. But Forrest went on with the rehearsal, storming preliminarily more or less at the absent actor.

Collier had met boon companions at Larry Lynch's "House of Lords," near the theatre, on Crosby Street, and in spite of his knowledge of Forrest's severity as to absences, determined to have his good time, intending by a subterfuge to find excuse for his non-appearance at the appointed hour at the theatre. Thus, when the rehearsal was about half over he appeared in the wings, disheveled and limping. He was indicated to Forrest, who asked him why he was late. Collier explained that he had been struck by a horse car while crossing the street, simulating painful injury, and declared that he could but at the moment appear.

Collier was forgiven for this lapse, but the next day, at rehearsal time, he again was absent. After a while he came in with another story. As before, he had been at the "House of Lords," but he told a tale to the effect that while coming to the theatre he had seen an aged woman thrown down by a truck, and there being no one else by to give her aid he had acted the Good Samaritan and taken her to her home. Of course he was forgiven by Forrest again, but not without dire threats as to what might happen should he repeat the offense.

The next day Collier started for the theatre with full intention to be in time for rehearsal at least once during Forrest's engagement. But Larry Lynch's place held too many seductions, and he stopped in as usual to have a drink.

At the bar stood several persons: one of whom, evidently an Englishman, was holding forth on acting, and incidentally describing the superiority of Macready over Forrest, who, he declared, was no actor at all.

Collier was immediately interested, broke into the conversation, and, asking the Englishman to repeat his estimate of Forrest, was accommodated with even a stronger notion that Forrest was failure histrionically. Collier baldly and boldly called the Englishman a liar, and in a moment they had clinched and a rough-and-tumble fight ensued. In the course of the struggle, as the Englishman got his feet, he was knocked down cleanly by Collier, but the latter by no means escaped without hurt, and presented a most dilapidated appearance when he arrived at rehearsal—late, as usual.

Forrest, unimpressed by Collier's evident state of demoralization, had in mind the excuses he had made on other days and would not listen to an attempted explanation. In fine wrath, in fact, he ordered Collier from his sight, and seemed on the point of refusing him the privilege of playing that night. But at this juncture news of the trouble at the "House of Lords" reached the theatre, and just as Collier was about to disappear the truth about his appearance was made known to Forrest, who sent a messenger to recall him.

"Then you were in a tavern brawl?" said Forrest, as Collier reappeared. "What possible excuse, sir, can you bring forward the circumstances?"

"Well," replied Collier, "I knocked down an Englishman."

"An Englishman!" cried Forrest, pricking up his ears and showing a new interest in events. "What did you knock him down for, sir?"

"For impertinently asserting," said Collier, "that you are not an actor."

Forrest looked at Collier with something very like a grunt of approbation, drew himself

to his full height, and in a tragedy voice and with uplifted hand replied: "All your histrionic sins are forgiven!"

The Minors naturally is gratified by the popularity of the work of "The Matinee Girl," which work blends wit, philosophy and anecdote in pleasing combination.

Much of this is copied by newspapers throughout the country, with the credit that all reputable journals give to matter which they deem worthy of reproduction in their columns.

There are publications, however, that employ persons who are not conscientious in this respect and from such persons "The Matinee Girl" occasionally suffers misappropriation. One of the most unblushing of these seizures was seen in the *Success Magazine* for February, the story of the "Girl" about the quick writing of a popular song being taken almost bodily without credit.

Newspaper thefts are the most futile of all, for they are bound to be found out.

The theatres of St. Paul and Minneapolis are said to have suffered a considerable decrease in attendance recently on account of a religious revival in those cities.

In consequence a number of attractions that ordinarily play such cities have cut their bookings short in St. Paul and Minneapolis and sought to make up the loss by playing small towns which are seldom visited by any but the smaller companies.

Wausau, Wis., is one of these smaller towns, and it has from a local viewpoint enjoyed "a feast of good things" of late in consequence of the condition of business in the larger cities named.

The Wausau *Pilot* comments with appreciation on the good fortune of that town, but discovers in one of the attractions a feature not seen in New York. Speaking of the presentation of *The Woman in the Case* it says: "This is a most remarkable play. The leading lady, who took the part of Sis Hopkins, captivated the large audience."

It is doubtful if Clyde Fitch ever thought that the part of Sis Hopkins in this play would make such a hit, even in Wausau.

E. S. WILLARD'S PLANS.

E. S. Willard has just commissioned Kelett Chambers author of *Abigail* and other pieces, to write a comedy, the plot and incidents of which strongly appeal to him. The play is intended for next season's production and will be one of three promising additions to Mr. Willard's extensive and varied repertoire. It is understood that a character similar in rugged force and human interest to that of Cyrus Bicknam in *The Middleman* is also to be a feature of the next tour; but whatever the success of the new material Mr. Willard will adhere to the repertoire policy, as his experience in the past two seasons has convinced him that his audiences prefer to see him in a frequent change of bill—a preference that accords with his ideas of the requirements of dramatic art. Mr. Willard's present season, which has been one of the most successful he has had in years, will end in Montreal on May 30, and he and the English members of his company will sail for England on June 1 by the *Allen Line*. The season of 1906-1907 will begin in Montreal about Oct. 8, where one or two of the new plays will be produced.

MRS. FEIGL'S NEW COMEDY.

The *Girl Patsy*, a new comedy-drama in four acts, by Mrs. J. Maudin Feigl, had its first presentation on March 19 at Parson's Theatre, Hartford. The scenes are laid in the country at an exclusive retreat not far from New York. For her main characters the authoress has chosen a scheming mother, a promising son, an heir, and a country girl. The role of the heroine was played by Mary Ryan; other important parts were impersonated by Jack Drummer, Henry C. Mortimer, John Morris, Robert Wagner, Rosalind de Vaux, and Grace Cahill. A number of people prominent in theatrical circles were on hand to witness the production.

ELEANOR ROBSON'S NEW PLAY.

Susan in Search of a Husband, Eugene Presbury's dramatization of a story by Jerome K. Jerome, was produced at the Jefferson Theatre, Portland, Me., on March 19, with Eleanor Robson in the leading part. The play is described as a brilliant comedy with a few situations of pathos and sentiment. The cast was as follows: Lord Rathbone, H. B. Warner; Horace Greenleaf, Ernest Mainwaring; The Doctor, Reuben Fox; Dolore, William A. Hackett; Miss Pennicott, Olive May; Elizabeth Raffelton, Ada Dwyer; Mrs. Mulberry, Laura Clement; Susan Gambett, Eleanor Robson.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., March 15 to 22, 1906.

AT ODDS; play in three acts. By M. R. Cushman and F. Salisbury.
BAKER'S BURN; a political satire in two acts. By Fritz Garland Lanham and Frank Valentine Lanham.

BIT OF OLD MEXICO. By Carlos Riccardo.
CHARLEY'S COUNTRY COUSIN; comedy in four acts. By K. McDowell Rice.

A COOKTOWN CONCOMINATION; a musical comedy in three acts. By Harry S. Huggs.

CHAINED IN THE DEER; a comedy-drama in four acts. By George W. Heath.

DAUGHTER OF LOBO; pastoral tragedy. By Gabriele D'Annunzio; translated by Henry St. Ives.

DELILAH AND THE TRUCKMAN; OR, THE NIGHT OF THE WEDDING. By Richard Duffy.

AN EYE-WITNESS; a one-act drama. By Vivian Bennett.

FAIR HANNAH LIGHTFOOT. By Paul Kester.

GEORGIA. By William B. Saunders.

JOSEPH, THE BELOVED SON. By Edward de Costa.

KAPLEHEISTER; a drama in one act. By E. L. Connelly.

LORDS AND LOVERS. By Olive Tiltford Dargan.

LOST AND FOUND. By Mrs. Josephine Miller Clarke and Mrs. Adella R. Taft.

MY DIXIE GIRL; a romance of Dixieland in four acts. By Sadie Calhoun.

NEBO; a drama. By Stephen Phillips.

RICKSHAW. By Charles Thomas and Longley Taylor.

SIN OF HER CHILDHOOD; a moral play in prologue and four acts. By J. A. Campbell.

THREE GIFTS; a play in one act. By Florence Converse.

UNDERTAKER AND THE RED SOUVENIERS. By Tom P. Morgan.

THE UNDERWORLD; a comedy-drama in three acts. By Daniel Boone Sörin.

YVES. By Elisabeth F. Johnson.

MONARCHS OF MUSIC-4, the foremost exponents of musical comedy. By Arthur F. Cain.

The Playwrights' League, New York, places plays.

THE LONDON STAGE.

The School for Husbands—Isen at a Sporting Club—A Judge's Memory—Ellen Terry.

(Special Correspondence of The Mirror.)

LONDON, March 17.

First let me express, in truly Patriotic fashion, my earnest wish (begorra!) that all Minnow readers of *Hibernian* extraction may find this as bright a St. Patrick's Day socially as it is here sunshinely; that is, at the moment of writing, for our climate, as ye all know, is as fickle as "lovely woman." So in the course of a few minutes we may have a recrudescence of the blizzard which helped, up to the middle of the week, to make the still bad theatrical business much worse. Still, *pro tem.*, the O'Gawain begins to remark to all kind Irish or partly Irish friends in front, "Caid Mille Fadhthe!" also "Hurroo!" and likewise "Eris Go Bragh!" And let me add that the O'G. means what he says, be the "polpe that played before Moss!" And now, seeing that after all the play's the thing, let us hasten to consider four specimens thereof. The first was Stanislaus Stange's comedy, *The School for Husbands*, in which Jessie Millward elected to make her London reappearance at the Scala Theatre last Saturday night. Jessie has not acted here for nine years; that is, not since the murder of my poor friend, William Terriss. As she stepped on to the stage, looking a perfect picture, she received a most uproarious welcome. At each fall of the act drop she was also loudly applauded, and at the end of the play she was awarded what penny-a-lining, common or garden reporters love to call "an overwhelming and enthusiastic ovation."

We newspaper admirers of the fair Jessie wished we could speak as well of the play as we were able to do of her acting and that of her company. But, alas, no! Stange's "comedy," although possessing much smart dialogue, is but a rechauffe of many chunks of Old Red Sandstone or "Restoration" plays, most of the characters of which are as heartless as they are polished. Stange's eighteenth century mixture reflects portions of a score or so of these plays, with their sandwiching of wickedness and wickedness. Stange, to his credit, has used nothing of the inherent nastiness of the "Restoration" plays. But this, of course, means that his play is duller than most of theirs. In fact, to save further time, I must, I feel, describe *The School for Husbands* as cold, cold, cold, and warmed Wycherly.

It must be confessed that the smart Stanislaus has given plenty of excellent opportunities for acting. These are fully used by La Millward herself as Lady Brenda Manservant, and by Frank Cooper as Lord John Dolores Drummond and Philip Cunningham also less than ideal. I don't know whether Miss Millward intends shortly to replace *The School for Husbands* with another play, but, anyhow, yesterday she gave at the Scala a copyright performance of a new play, written by Jerome K. Jerome, entitled *Susan in Search of a Husband*.

The next affair of the week was the playing of two plays—namely, a one-act morality, entitled *A Vision*, and grim old Isen's gloomy old *Ghosts*. These two not too cheerful pieces were given in the National Sporting Club theatre last Sunday night, if you please. The audience consisted of members of a new stage society who, not being allowed to pay to go in on a Sunday night, especially at an unlicensed theatre like this, paid a shilling ahead to be made members. This point is really the only interesting one about this strange Sunday show, inasmuch as there is likely to be trouble over such an obvious evasion of the law.

On Tuesday night, at Terry's Theatre, Actor-Manager James Welch replaced Henry Arthur Jones' not too striking comedy, *The Heroic Stubbs*, etc., by Brandon Thomas' new comedy, *A Judge's Memory*. Inasmuch as Brandon Thomas wrote *Charles's Aunt*, which holds the record run for all nations, we had all hoped both for his sake and Welch's, to say nothing of the public's sake, R. T. would run up to his best and brightest form. He didn't quite do that, but he gave us a very pretty, sympathetic little domestic play of the T. W. Robertson-H. J. Byron type. B. T. has also provided that fine comedian, Welch, with a fine character. This is a rich but modest and lovable little ex-convict, who in the long ago suffered five years imprisonment for a burglary of which his more masterful brother was guilty, being driven to desperation. That brother sed to foreign parts, where by strict attention to honest business he became rich and likewise repentant. Anon he died, leaving all his vast wealth to the long-suffering, self-sacrificing little brother.

The crux of the play lies in the fact that the brave little convict has, in shame at his conviction, brought up his son as his nephew, alleging him to be the son of the rich and still supposed respectable brother. Anon, this son, a fine young army captain, falls in love with the pretty granddaughter of a rich and revered Judge—the very Judge who sentenced the ex-convict to the penitentiary. Of course complications ensue which make the young couple's course of love run anything but smoothly and cause much anguish of heart to the lovable little rich ex-convict, who fears that the Judge, and certainly the Judge's eagle-eyed wife, will recognize him. Happily all comes right in the end, and so finishes a really fascinating little play that only wants cutting.

Welch was splendid as the little ex-convict, bringing tears and anon even into the eyes of the case-hardened, iron-hearted Gawain! The veteran fine actor, James Fernandez, made his reappearance on the stage as the ex-judge (also a splendid performance), and, among the other principal scorers were Ellen Lancaster, who was the Judge's wife; G. F. Tully as a solicitor; Margaret Busse as an Irish heiress; and Leonard Profert as a very realistic Scotch servant.

Edna May duly came to hand and was duly interviewed on Monday after a ship delay of about twelve hours. The sketch promptly produced a kind of historical picture showing Edna tearing up, while en voyage, her part in the *Vanderville's* new play, *The Belle of Mayfair*—tearing at last lately described by Manager Charles Frohman.

On Monday the elder son of Mary Moore (widow of the late playwright, James Albery), Irving Albery, Bart., was married at St. George's, Hanover Square, to the sweet Gertrude Jones, one of Dramatist Henry Arthur Jones' many sweet daughters. The best man was the bridegroom's brother, Bronson Albery, who is named after your eminent dramatist, Bronson Howard, who is a brother to Lady Wyndham, who was present with Sir Charles. Many other knights and their ladies attended.

There have been alarming alarms and excursions between Edward Stoll, of the London Coliseum, and your Mrs. Brown Potter, who, in a recent interview in *London Opinion*, administered critical tapica to the "Stolliseum" people for more or less fancied grievances. Something may come of this, and I fancy it may be human law.

Len Ashwell has just secured the Savoy in order to present there *Cio Graves'* new play, *The Bond of Nines*. Seymour Hicks and Charles Frohman will next Monday produce at the New Adelphi Theatre the new play, *The Beauty of Bath*, with Ellaline Terriss in the name part.

Considerable press-agent fuss has been made recently concerning the fact that Pauline Chase, who has been playing so long in Peter Pan at the Duke of York's, on Tuesday went to be baptized into the English Church at that ancient edifice, St. Martin's, nearly opposite the aforementioned theatre. Just as though an actress' christening was anything to do with the public, forsooth.

That handsome and brilliant actress, Gertrude Ringstone, gave a three-play matinee at the Savoy the other day. Each play, of course, like Mr. Midshipman Easy's wet-nurse's baby, was "only a very little one." Unhappily, Gertrude, who is one of our best and brightest comedy actresses, had chosen parts of the playlets, tiny tragedies, penned respectively by Lawrence Binyon and E. F. Benson. L. B.'s play was called *Paris and Othello*, and was Greek. E. F. R.'s was entitled *The Stranger in the Garden*.

and was quite English, you know. Neither tragedietta was worth chortling about, and, being both all about death, it cannot be said that they were any too cheerful. Happily the third piece was George Bernard Shaw's audacious farce, *How She Lied to Her Husband*. So all the critics and the audience concerned felt a bit frolicsome at the finish.

The new big Liberal daily, the *Tribune*, has just arranged to run a big celebration in honor of Ellen Terry's jubilee on the stage. The fair Ellen, who started acting when she was a mere tottler, reaches her jubilee date on April 28. All leading English and American managers, players and authors are invited to celebrate. We are all helping—those of us of the *Tribune* staff and outside. All communications should be sent to Captain Harry Graham at the *Tribune* Building, London, Eng. The great actress is, I find, delighted with the idea, which is being extensively helped by GAWAIN.

DECISION IN THE CONRIED CASE.

The decision of the Court of Special Sessions, by which Heinrich Conried was acquitted on the charge of a violation of the Sabbath ordinance by giving Verdi's Requiem at the Metropolitan Opera House, is in part as follows:

The evidence on the trial shows nothing was done but vocal and instrumental rendering of Verdi's Requiem Mass by a number of male and female voices, accompanied by an instrumental orchestra, in wit; a public performance in which singers and instrumentalists participated. There is not the slightest evidence of any interruption "of the repose and religious liberty of the community." Nor could there be any on this particular occasion, because of the nature of the music. There was some appropriate stage setting, which was not changed during the entire performance; there was no theatrical costume, and there was no use made of a stage curtain.

The Penal Code is unusually specific in naming performances that may not be given on Sunday. No general words are employed to cover other performances. In order to sustain a conviction what was done at the Opera House on February 11 must have been the whole or a part of some one or more of the things prohibited. The only witness on the part of the people was a police officer, not an expert in public entertainment, who testified in a general way to what he saw and heard. The court is unable from the evidence to assign the case to either one of the performances forbidden by the Penal Code.

Nor could there be a conviction upon the language of the charter, section 144, which adds to the Penal Code the phrase "or any other entertainment of the stage." In the connection used that phrase must be interpreted as it is read "Any other such entertainment of the stage, that is, similar to those specifically named in the section. A concert is not necessarily an entertainment of the stage. It may be given in a church, in a private house or in the open air. It does not require costume, scenery or curtain."

THE SOCIAL WHIRL PRODUCED.

The Social Whirl, the new two-act musical comedy which on April 9 is to take the place of *Happyland* at the Casino, received its first presentation at the Hyperion Theatre, New Haven, on March 19. The libretto was written by Charles Doty and Joseph Herbert, the music is the work of Gustav Kerker. The plot centers about the confusion caused by the confusion of initials in a society journal item—the initials being applicable to three different families. Some of the songs are "Diplomacy," sung by Adèle Ritchie; "Kitty," by Ada Lewis; "The Girl I Nearly Love," by Joseph Coyne; "Old Man Manhattan," by Charles J. Ross, and "Bill Simmons," by Mardo Raymond.

STONY WOLD ENTERTAINMENT.

Auxiliary No. 1, Stony Wold Sanatorium, is to give a vaudeville entertainment on the afternoon of April 6 at the Carnegie Lyceum. A number of prominent professional entertainers have been engaged for the occasion, and those in charge hope that this entertainment will prove as great a success as that of last year in the Broadway Theatre. The auxiliary aims to clear at least \$1,000 for the sanatorium. Among those who have already consented to appear on the programme are the Columbia Philharmonic Orchestra of twenty-two pieces, Frank Lincoln, monologist, and the dancing girls from The Vanderbilt Cup.

HACKETT BRANCHING OUT.

James K. Hackett has arranged for twenty-five weeks of consecutive time at the Tremont Theatre, Boston, and the Grand Opera House, Chicago, for next season. He now has a five years' lease of Fields' Theatre, and an option on time at the Savoy Theatre in New York. Last week he secured the American rights to *The White Chrysanthemum*, which ran for more than a year at the Criterion Theatre, London, and yesterday it was announced that he had contracted with Channing Pollock for a play for Mary Manners' use next season.

CURRENT AMUSEMENTS.

Week ending March 21.
ACADEMY OF MUSIC—The Darling of the Gods—1st week—1 to 8 times.
ALHAMBRA—Vaudeville.
AMERICAN—in New York Town.
BELASCO—Blanche Bates in *The Girl of the Golden West*—30th week—141 to 148 times.
BIJOU—David Warfield in *The Music Master*—156 times, plus 50th week—225 to 232 times.
BROADWAY—Elsie Janis in *The Vanderbilt Cup*—11th week—40 to 51 times.
CARNegie HALL—Musical Entertainments.
CASINO—De Wolf Hopper in *Happyland*—42 times, plus 14 week—17 to 24 times.
CIRCLE—Rose Hill Folly co.
COLONIAL—Vaudeville.
CRITERION—Francis Wilson in *The Mountain Climber*—4th week—21 to 27 times.
DALY'S—Lawrence D'O'Neary in *The Embassy Ball*—4th week—25 to 32 times.
DEWEY—Sheridan's City Sports.
EMPIRE—Maude Adams in *Peter Pan*—21st week—15 to 16 times.
FOURTEENTH STREET—Young Buffalo, King of the Wild West.
GARDEN—Raymond Hitchcock in *The Gallopers*—10th week—49 to 56 times.
GARRICK—Garrett in *The Stock in Gallop*—7th week—20 to 27 times.
GOTHAM—New York Stars.
GRAND OPERA HOUSE—Sergeant Brum.
HARLEM OPERA HOUSE—Robert R. Mantell in *Reparations*.
HERALD SQUARE—George M. Cohan in *George Washington, Jr.*—7th week—50 to 57 times.
HIPPODROME—A Society Circus—10th week.
HUDSON—Oth Skinner in *The Duet*—7th week—49 to 56 times.
HURTTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Stock co. in *Die Nacht Der Liebe*.
JOE WEBER'S—Weber's Stock co. in *Twiddle Twiddle*—13th week—46 to 54 times; *The Snow Man's Girl* of the Golden West—5th week—21 to 27 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Fritzi Scheff in *Mlle. Modiste*—14th week—63 to 100 times.
LEW FIELDS—Closed March 28.
LIBERTY—London—1st week—1 to 7 times.
LONDON—Star Show Girls.
LYCEUM—The Lion and the Mouse—10th week—148 to 155 times.
LYRIC—Moriana—2th week—67 to 74 times.
MADISON SQUARE—Howard Kyle in *The Greater Love*—2d week—9 to 16 times.
MADISON SQUARE GARDEN—Commencing March 23.
MAJESTIC—Helen Hayes—2 week—9 to 16 times.
MANHATTAN—Charles's Aunt—2d week—9 to 16 times.
MENDELSSOHN HALL—Musical Recitals.
METROPOLITAN—Continuous Vaudeville.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Miner's Merry Burlesque.
MINER'S EIGHTH AVENUE—London Gaiety Girls.
MURRAY HILL—More to be filled than secured.
NEW AMSTERDAM—Richard Mansfield in *Reparations*.
NEW STAR—My Tom Boy Girl.
NEW YORK—Humpty Dumpty—3d week—17 to 24 times.
PASTOR'S—Vaudeville.
PRINCERS—Brown of Harvard—5th week—25 to 42 times.
PROCTOR'S FIFTH AVENUE—Rupert of Hentzenau.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 12TH STREET—Mlle. St. Germain.
SAVOY—Mr. Hopkins—7th week—55 to 61 times.
THALIA—Across the Pacific.
THIRD AVENUE—The Black Hand.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in *The Snow Man*—23d week—188 to 190 times.
WEST END—Way Down East.
YORKVILLE—William J. Kelly Stock in *Rip Van Winkle*.

TELEGRAPHIC NEWS

CHICAGO.

New Theatre Projects—The Toast of the Town—
Marlowe and Sothern—News Notes.

(Special to The Mirror.)

CHICAGO, March 28.

Nat Goodwin is coming to the Illinois for three weeks in May. This was the news Manager Will J. Davis brought back with him when he returned from the East the other day. He said he did not know in what play or plays Mr. Goodwin would appear.

The report is revived that The Orchid will be produced at the Colonial next summer after the theatre has been galvanized—i. e. Cohanized—back to life.

Henry Aikin has gallantly recognized Chicago talent in organizing his company for the road in The Empire. He has engaged Guisela Lawrence Baker for Florence Holbrook's part of Floradora. Miss Baker, whose home is in this city, was formerly in The Country Girl company.

Julian Mitchell, who was in town during Besse Clayton's engagement at the three Kohlschulte vaudeville houses, said her vaudeville tour would end here and that he and Mrs. Mitchell would sail for Europe on April 5.

Word has been received here that Milton and Dolly Nobles will start the stock star season at Suburban Garden, St. Louis, with a production of all of Mr. Nobles' plays, including The Phoenix.

The Square Deal, the successor of The Empire at the La Salle whenever the run is stopped by a puncture of business, is described by Manager Mort Slinger as an American comedy with music. Script and score are all ready. Messrs. Hough and Adams are the authors and Howard the composer, as they are of The Empire.

Lincoln Carter was due home late last week from Florida, where he went to recover from the success of Bedford's Hope in the East, especially in New York. It does not seem to be settled when and where the biggest of all the Carter hits will be seen in his home city, but the Great Northern is the heir apparent. Fred Eberts, who has charge of the heir, may have the good fortune to open the Great Northern season early next Fall with Bedford's Hope, and with the way clear to let it run like that express train in the race scene.

As to Bedford's Hope in England, the very latest from John B. Hogan, Mr. Carter's general manager, is that the author may produce it abroad himself, and thus settle the question of deciding between numerous applicants.

The Ziegfelds of the Chicago Musical College, announce that their new marble theatre will have its first floor below the street level, and inclined planes instead of stairways to the balcony.

Manager Harry Hamlin, of the Grand, came back from New York last week. He remained a few days and returned East.

There was a little flurry at the La Salle last week caused by the sudden resignation of Cecil Lean and Florence Holbrook. They were out for three performances, and Carlton King and Phyllis Ogden took their places. Meanwhile business differences were discussed and patched up by Manager Slinger and Mr. Lean, who not only went back into the Empire, but accepted further engagement as leading comedian of The Square Deal.

Another outbreak of new theatre schemes occurred last week. The fever from Philadelphia seems to be spreading. The conspicuous new plan was traced to Lincoln Carter's office at the Criterion, and there I saw plans for a new theatre away in that prosperous, growing section of the far North side, near the lake, known as Lehigh.

Mr. Carter owns the land, but may have Eastern partners in the building. The structure will be a combination of theatre and business block, not under one roof, but side by side, with arcade entrances and long courts between. It will be a musical comedy house and is to be open in summer as a rival of Bismarck Garden, where Crestore packed 'em in last summer. The capacity will be 1,500. The theatre may be opened late in July.

Gipsa Netherland's approaching engagement at the Illinois increases in interest as the details are made public. After her opening week in Saginaw, beginning April 2, she will be seen in Carmen, Camille, Magda, The Second Mrs. Tanqueray, and twice in The Labyrinth. During the engagement, on Thursday, April 5, Miss Netherland will introduce the "matinee musical." It will be a benefit performance for a Chicago charitable institution.

The annual benefit of the Actors' Fund will take place on April 27 at the Auditorium, and a great programme headed by Julia Marlowe and E. H. Sothern, who will be at the Illinois then, is being arranged.

Harry A. Daniels, of The College Widow success staff, gently parted with the news last Tuesday night that Frederick Truesdell, the star halfback in the company, had been married by a Chicago justice earlier in the day to Laura Nelson Hall, formerly leading woman of the Baldwin-Melville stock Laurence Wheat, the "Stub" Tailgate of the company, was a witness. Mr. Truesdell is a son of Colonel George Truesdell, of Washington, and of the class of '96, Yale.

Edward R. Haas, leading man of the People's stock, has been re-engaged by Wingfield, Rowland and Clifford for next season's engagement, which Mr. Haas' success entitled him to, and is in harmony with the excellent business judgment the firm has shown so far at this theatre.

Julia Marlowe and E. H. Sothern in their farewell engagement at the Illinois and as syndicate stars here, will be seen in The Taming of the Shrew the first week. Mr. Sothern will make his first appearance here as Malvolio during the second week, in Twelfth Night, and the third week will be devoted half to The Merchant of Venice and half to Romeo and Juliet. A single performance of Hamlet is a possibility.

The advance sale for Margaret Anglin's engagement at the Garrick in Elra was large. There was an impression that the engagement would prove one of the most successful and fashionable of the season.

A new theatre, to be known as the Mandel or Mendel, is projected for a corner away out west by north on Milwaukee Avenue, where there are a great many people who can speak at least two languages. The active man in this enterprise is young Joseph Bransky, Harry A. Spoor's bright assistant in the box-office at McVicker's. Mr. Bransky is a brother of Sam Bransky, manager of the Avenue Stock. The new Milwaukee Avenue house will be a stock theatre.

Arthur Russell, of the Musical and Dramatic Direction, the coteries of Chicagoans prominent socially and financially who are securing subscriptions for "The New Theatre," as Mr. Russell calls it, says that the total guarantee is now nearly sufficient to assure complete success. The gentlemen have begun the search for a director of the theatre, and several prominent producers are under consideration. A man of artistic sympathies, refinement, and thorough knowledge of stage management is required. The home of this theatre, which Mr. Russell says will have the best possible stock organization, will be a cosy but elegant house downtown. The exact location is a secret. The house may not have a capacity of even 1,000, possibly less than 900, yet large enough to comfortably accommodate all the subscribers and guarantors required for fine maintenance without the utmost profit. All profits, Mr. Russell says, will go into a fund for a handsome permanent theatre building. It is hoped to open next Fall, before Thanksgiving.

Dave Lewis was expected in town last week to confer with several poets about a new opera for himself.

Gertrude Coghlan passed through town last week on her way west to take Margaret Livingston's place in The Lion and the Mouse company recently here. Miss Coghlan was chivalrously escorted from train to train by Manager Will J. Davis.

A benefit for Fred Power, the former stage director of the Bush Temple Theatre, who had his tongue removed and is permanently incapacitated

for work, will be given on April 20 in a downtown theatre yet to be selected. Thomas Noonan, business-manager of the Illinois, has consented to act as treasurer, and Harry Daniels, of The College Widow, has been active in making the arrangements. All of the local theatre managers will act as the general committee. The programme will include the third act of The College Widow, and the big feature will be the appearance of all the leading actors in the city at the time as the crowd of rooters in the grand stand of the Widow football game.

Four musical comedies on the topic of Panama have been submitted to Chicago managers within a few months, and the Chicago Chronicle announces that Leo Dietrichstein has written a new musical play called Panama and submitted it to Lew Fields. This Mison last week published that a musical comedy entitled Panama had been copyrighted. Last summer Stanley Wood and another Chicago newspaperman wrote the libretto of a musical comedy about the canal and new republic entitled in Panama, which was duly copyrighted and submitted to the then manager of the La Salle, Albert Campbell. Mr. Campbell retired from the management of the La Salle while Ben Jerome had the book to write the music, and the manuscript was submitted to J. J. Shubert. Managers Block, of Coming Thro' the Rye; Slinger, of the La Salle; and a Detroit producer have since been considering the production of a Panama musical comedy. The epidemic grows and the race for production seems on.

George Ade is to return to Chicago on May 1. Dorothy Tennant was in Chicago late last week on her way to New York, where it is understood she will join The College Widow company that will open at the Garden Theatre on April 2.

Sylvester Sullivan, a former Milwaukee newspaper man, now author of The Prince Chap; William Black, ahead of Madcap Princess; and Joseph Harris, ahead of Keely and Shannon, passed through the Union Loop district last week.

It is whispered that The Student King, Mr. Savage's newest opera, will be the summer production at the Studebaker. Also that Mr. Brady will produce his Indian play here before the season is over.

Lincoln Carter has not named his newest play yet. It is Western, and we beg leave to submit suggestions: The Squawman's Flannel, The Audacious Girl from 'Way Out West.

Hugo Goldsmith, formerly manager of a theatre at New Albany, turned up in Chicago as Bryson in The Ninety and Nine at the Columbus.

Viola Allen is sweetly fetching as Betty in The Toast of the Town at the Illinois, and the first three acts are good enough for use by a star of her brilliancy. The last hangs like a riddle, it gives the good Forrester, C. Leslie Allen, an excellent opportunity as the old man in the parrot, and he responds admirably. Fanny Addison Pitt's dowager duchess was a fine character study done with great cleverness, and Isabel Irving's Roxana was capital comedy which the Illinois audience enthusiastically enjoyed. Conway Tearle's Malmesbury, tense, virile, sympathetic, is a stage lover that appeals strongly to the gods. The sonorous and Shakespearean Harrison Hunter seemed lost, strayed or stolen from the classic. Harrison Short did the comedy weeping and other difficult details of Fairfax very well—in short, the company is of the first class. The stage picture of Act III is so beautiful, complete and perfect in detail that the impulse is to call it the finest revelation since Miss Allen showed us the Italian garden. But those awns are right on the border line of the ludicrous.

Romany Rye will be used for a special production at the People's. Other plays underlined for this stock house are The District Attorney, Why Smith Left Home, Lord Chumley, and Thelma.

Manager Sol Litt, of McVicker's, left last week for the South accompanied by Mrs. Litt. After a week at the Florida resorts the trip will be extended to Havana, Cuba, and after a week there Mr. and Mrs. Litt will go to New York by steamer. They will return to Chicago about the middle of April.

Manager Block, of Coming Thro' the Rye, has routed the attraction Eastward via several large cities to Boston. The engagement will close here this week.

Frank A. Rivers, formerly treasurer of the Haymarket, is making good as business manager of the Chicago Opera House, in place of Charles Draper, who was transferred to the Majestic as manager.

Mabel McKinley, Arthur Dunn and Edna Wallace Hopper are listed for the Majestic.

Acting Manager George Warren, of McVicker's, says the summer attraction there has not yet been decided on. Following The County Chairman The Land of Nod comes in for one night, then Mrs. Wiggs of the Cabbage Patch, April 18.

Percy Hammond says in the Post that Virginia Earle will succeed Amelia Stone in Coming Thro' the Rye at the close of the Chicago engagement.

Mr. Willard's repertoire at the Colonial will include A Pair of Spectacles, A Fool's Revenge, and The Man Who Was.

The Post says a local Chicago photographer of twenty-five years' experience with profound praise pronounced Mrs. Kendall the most particular in having her picture taken. Maxine Elliott the thriftest, Ethel Barrymore the most charming, and Lillian Russell the least troublesome.

Frank Deshon is undoubtedly the best possible imitation of Frank Daniels in The Office Boy. In much of the business the similarity is remarkable. He is supported by a good company and the Great Northern audience last week seemed to enjoy the production for the most part very well. The tempo of the performance could be accelerated, but it is hard to prevent the many good things in this musical comedy from asserting themselves. Marie Barry was a graceful and pretty Euphemia and May Emory a Faquita of beauty and spirit. Her voice and Miss Barry's were pleasing.

Sweet Clover must be added to the list of popular productions at the People's. Edward R. Haas as Grosvenor had another part especially well suited to him and played it as effectively as usual. Marie Nelson as Lois showed increasing emotional ability.

Thomas W. Broadhurst's The Holy City was beautifully produced at the Bush Temple last week, but its advantage in dignity over other versions was offset to some extent by less dramatic or at least melodramatic effectiveness. George Allison was a splendid figure as Barabas.

The College Widow has started the crowds toward the Studebaker again and the laugh-stricken man is seen in all parts of the house. The joy of living, as represented by the big, awkward art student with the pinching shoes at the reception, so disturbed one man I saw that he had to lean his head on the seat in front to give his sides a rest. The condensed summing up of the depravity of the Baptist who would stoop to help a Presbyterian college to win a football victory also hit hard with lasting effect. Frances Ring is a success as Dorothy Tennant's successor. Her manner is bright and ingratiating. Her good looks, thoroughness and grace make her most acceptable in the part.

Harry Earl, as general representative of Rowland and Clifford, has just issued for the firm a circular of striking design. The reproductions of clippings are in a circle and the original matter is in the form of an acrostic on the firm's name.

The Barrymores in the Barrie play, Alice-Sit-by-the-Fire, have appealed to Chicago strongly and an extra matinee is scheduled for this week. Snowbound at Telluride might be the title of a plaintive little story just received from Mabel Van Valkenberg, the leading woman of the Sanford-Dodge company. After eight days behind mountains of snow the company made a desperate effort to get out last Thursday, but failed. No mail had been received at Telluride since March 11.

Clarence Pollock is himself again judging from the length of the Lyric strip. Mr. Pollock, for the Independents, says Julie Bon Bon, with Louis Mann and Clara Lipman, will go on a short Spring tour. Georgia Caine's nervous break-down will be regretted by a great many people here who admired her as the prima donna of The Earl and the Girl.

Ole Read's poetic-bucolic drama, The Starbocks, was played at the Marlowe last week

and Manager Marvin's company revealed exceptional ability for character portrayal. Willis Hall was a good Jim Starbuck, but the opportunities of Life Peters for placement of personality and creation of character were much better and enabled E. Laurence Lee to make a deeper impression. His Laage was a consistent, clever study, thoroughly well sustained in distinction and strength. The Jasper Starbuck of Fred Julian was similarly excellent, though some of his comedy business did not comport with the dignity of the part. Francis Pierlot's Laa Spenser was one of the best figures in the quaint Southern pictures which the novelist has furnished for the make-up of his play. The old colored man, Klitchin, played by Sam C. Hunt, was remarkably true to nature; a complete character study, not a low comedy travesty. The play was well staged and drew large audiences who seemed absorbed in the Southern romance and its odd people.

Mabel Hife and Walter Jones got sufficient applause with their vaudeville act at the Majestic last week to indicate success in their new field.

The bills this week: Grand Opera House, Mrs. Carter; Garrick, Margaret Anglin; Studebaker, College Widow; Illinois, Viola Allen; Temple, The Doctor's Daughter; Auditorium, Yankee Circus on Mars; McVicker's, Chauncey Olcott; Chicago Opera House, Coming Thro' the Rye; La Salle, The Empire; People's, What Happened to Jones; Columbus, Russell Brothers; Alhambra, Dangers of Working Girls; Academy, Rufus Rastus, with Ernest Hogan; Bijou, When the World Sleeps.

OTIS COLBURN.

BOSTON.

The Social Whirl—The Heart of Maryland—A
New Stock Company—Benton's Notes.

(Special to The Mirror.)

BOSTON, March 28.

Quite a number of the attractions in town stay over this week, but at least two important changes of bill are made, and other happenings are going on in town so as to make things decidedly lively.

The first change of attraction of the new regime at the Majestic brings an important musical comedy production to town, The Social Whirl. And, by the way, it is rather interesting to note that the advertisements of this house are now headed "A. L. Wilbur, proprietor and manager," showing how it was that the transfer was brought about which gave the Shuberts an excellent location in Boston theatricals. The audience to-night was a big one, and the production was received with the greatest of favor. Adele Ritchie, Joe Coyne and Ross and Fenton are featured among the entertainers, but their associates are all well known here and shared in the success of the evening.

At the Tremont David Belasco's attraction still holds the stage, although Mrs. Carter has gone westward after a month in Boston. The change in attraction to-night brought back The Heart of Maryland in an all-star production which met with the greatest of favor from the large audience. The piece has led popular engagements at other houses year after year, but now it has a cast far stronger, on the whole, than it has ever known here, and the effectiveness was unquestioned. It has been years since Odette Tyler, Edna Wallace Hopper and E. D. MacLean have been seen here, and they were warmly welcomed back with Orrin Johnson, John E. Keeler and Wallace Eddinger sharing the honors with them.

Mrs. Wiggs of the Cabbage Patch will very evidently duplicate the record-breaking business of last Spring at the Boston, for the play opened at that house to-night to as big a gathering as that great auditorium would hold. Mrs. Madge Carr Cook still holds the title role, and has several associates of the original cast at the Palace, but there are new comers, too, like Essie Barricade, who makes a capital Lovey Mary and is splendidly received. Thurston Hall still remains in his old character, as effective as ever.

At the Castle Square When Knighthood Was in Flower was revived by the stock company in response to the voting contest which was recently held to find out just which play was the most popular with the patrons of the house. It did not head the list for The Heart of Maryland was reserved to the all-star cast this season, and a production of that would never have done with the Tremont engagement at the same time, but When Knighthood Was in Flower was a very good second, and the audience and the reception of the voters was acceptable that the judgment of the voters was acceptable to the players as a whole. The players covered themselves with honor, as they did on the occasion of the earlier presentation.

It was with genuine regret that many of the clientele of the Empire went to the performance of The Wife this evening, for it marked the farewell of the organization as it stands, since the Spring and Summer season following after this week will be given to an entirely different body of players. Mary Hall and Howell Hansel have made themselves deservedly popular during the season just closing, and in a great variety of characters have won support and success. The same pair will be held of May Sanders, Gertrude Barbe, Edwin Meander, Francis Byrne and the others of the capital organization which Lindsay Morrison has retained here.

In Old Kentucky seems never to lose its perennial popularity and there was just as enthusiastic an audience to give the racing melodrama a greeting at the Globe Theatre to-night as there was when it first came to the Boston years ago. Its exciting scenes, its race and its pikaninny band still attract, and the cast now engaged in the play is a good one, especially Marion Shirley, who follows a long list of popular actresses in the character of Madge Brierly.

The Rollicking Girl entered upon its final week at the Hollis to-night with a big audience. Sam Bernard made a flying trip to New York over Sunday for a family reunion, but he was back in time for the evening performance and repeated his success of last week. Eddie Williams fairly shares the honors with him, and Willard Sims, Esther Tittel, and Vinie Daly also do splendid work in smaller positions.

Man and Superman has taken the Bernard Shaw records in Boston, for not even Candida in its palmist days had any such audiences as those which have been filling the Colonial during the past week. It has been taken up as the social favorite, and is proving a winner in every respect. Robert Lorraine is a newcomer as a star, but he is well liked, and Ida Conquest never had the chance nor did so well here as in this production. She is exactly suited to her character and plays it delightfully.

William Collier has started along in his last fortnight at the Park in On the Quiet, and immediately after the conclusion of his stay here he starts for his trip to Australia, where he will play all summer. One of the additions to be made to his company for his tour to the Antipodes will be John Barrymore, for his sister Ethel will close her season with the engagement here, which will make him free for the trip, as The Dictator is also to be given there. During the last week of Mr. Collier's engagement here he will probably give a professional matinee, as he has received many requests for one.

On the Frontier is the melodrama of the week at the Bowdoin Square, with the full stock company in the cast. Charlotte Hunt has been taking a brief but well earned vacation during which she made a trip to Lakewood, N. J., but with this production she has resumed her place at the head of the company.

The House of Mystery, with its initiation scenes held by the Black Five, started out to furnish an abundance of sensations to the patrons of the Grand Opera House this week. The opening scenes of the melodrama seemed to hit the popular taste to perfection.

There is no uncertainty whatever in regard to the future policy of the Tremont, for Manager John B. Schofield came out with a statement last week making it very evident that his house would not be in any lack of strong attractions. Next year James K. Hackett will control twenty-five consecutive weeks of the season with the

Boston engagements of his own productions and those which he imports in connection with Frank Curzon. This time Mr. Hackett will divide with Henry W. Savage, and a further clause places the Tremont's bookings after next season at the exclusive disposal of Messrs. Hackett and Savage.

Beginning next week there will be an entirely new stock company at the Empire. Minnie Bellman will be the leading lady and William Bramwell the leading man, while others to be seen are Hope Latham, Isabel Madigan, Elfrida Lanche, Bertha Knutwold, Harold Hartwell, John Harrington, Sumner Gard, Frederick Sumner, and Mr. Sullivan as stage-manager. The first production will be The Way of the World, to be followed by The Crust of Society, Under Two Flags, The Dancing Girl, The School for Scandal, and A Lady of Quality.

It is barely possible that Lindsay Monson's present stock company at the Empire may be transferred to the Globe for a season or may occupy still another house for the summer months.

Robert Lorraine came out with a letter in the papers last week concerning billboard advertising and big signs. I am afraid that he did not let his managers see that letter before it was printed. The Massachusetts Civic League, by the way, is beginning a crusade on theatrical billboards, and its officers were delighted to see such a letter as the one signed by Mr. Lorraine.

It is pleasant news to lots of personal friends of E. D. Smith to know that the change of management at the Majestic will not bring any change to his position as local manager of that house. He is extremely popular in the position which he fills with so much credit.

Mary Hall, the leading lady at the Empire, will open a six weeks' Spring engagement at Robinson's Opera House, Cincinnati, early in April.

Charles Mackay, of the Castle Square, is taking a rest cure at a sanitarium near Boston as the result of overwork.

Mr. and Mrs. Crossman entertained the members of the New York Town company with a reception and supper at their home on Waltham Street one night last week. It was a jolly affair and a number of well-known professionals were there.

Charles J. Rich, acting manager of the Hollis, received a cable message from his father, Isaac R. Rich, in Jamaica, saying that he and his party were having a delightful cruise through the West Indies.

H. Price Webster writes us that his Boston comedy company has just opened the new opera house at Caribou, Me., and he pronounces it one of the finest amusement halls of that State. It was built by the Patrons of Husbandry of that town.

Margaret Bourne has been specially engaged to play Lucille Ferrant in The Wife with the Empire stock company this week.

The mother of Beatrice Abbey, the child-actress, is critically ill at the Vincent Hospital and fears are entertained that she may not recover.

Yvette Guilbert changed her plans and remained in Boston this week for four more concerts at the Hollis.

Julia Arthur has returned to Boston from New York, where she underwent an operation for appendicitis at Dr. Bull's sanitarium. Her husband, R. F. Cheney, is planning to occupy his Boston Harbor cottage earlier than usual this summer. JAY BENTON.

PHILADELPHIA.

Bertha Kalich in Monna Vanna—May Irwin—
The Little Gray Lady—The Redskin.

(Special to The Mirror.)

PHILADELPHIA, March 28.

The only important new attraction for the week is at the Lyric Theatre, being the first appearance in this city of the noted actress, Bertha Kalich, as an English-speaking star, under the direction of Harrison Grey Fiske, and the introduction of Maeterlinck's famous play, Monna Vanna, which was received this evening by a large audience. The new star and well selected company richly merited the enthusiasm and applause bestowed upon them. Bertha Kalich is truly an artist. Therese Reguin is now being rehearsed and will be the offering for the last three nights and the final matinee. Arnold Day in You Never Can Tell follows on April 9.

Forty-five Minutes from Broadway, with Fay Templeton, at the Chestnut Street Opera House, is playing to capacity, this being the second and final week. There is really nothing in the play, but it amuses the public and draws the money. Sousa's new military opera, The Free Lance, with Joseph Cawthorn and Nellie Bergen, follows on April 2 for two weeks. The Mask and Wig Club of the University of Pennsylvania, with their new burlesque, Shylock Company, hold their annual entertainment here during Easter week.

May Irwin in Mrs. Black is Back in her second and last week at the Chestnut Street Theatre, is playing to fair returns. Aaron's musical comedy company in The Pink Hussars comes on April 2. Willard Spencer's new opera, Rosalie, on April 23, for an indefinite period.

The Walls of Jericho, with James K. Hackett and Mary Manning, is doing splendid business at the Broad Street Theatre. The play is thoroughly appreciated by our best theatrical patrons. The next attraction is Charles Richman in Gallops.

The Little Gray Lady has not met with the success anticipated at the Garrick Theatre. Raymond Hitchcock with his latest farce, The Gallop, follows on April 2.

At the Walnut Street Theatre they have William A. Brady's much discussed play, The Redskin, direct from New York City with the original production and cast, for a two weeks' stay. The drama ought to do well here, especially at the bargain matinee. Bookings to follow are Wright Lorrimer in The Shepherd King on April 9; The Cushman on April 22, for an indefinite run.

No wonder the \$150 attractions are coming up to the Grand Opera House, as their share of the receipts at this house is far in excess of prior engagements. This has been proven weekly throughout the season. Last week Wilton Lackaye in The Pit drew close to \$12,000. This week Wonderland, for the first time at popular prices, crowds the immense building and seems likely to duplicate the phenomenal returns. Thompson & Dundy's New York Hippodrome opens here on April 3 for a four weeks' term, during which the prices will be raised 25 cents to \$1.50.

Busy Day's Vacation, with George Sidney and a clever company of entertainers, is a big feature this week at the Park Theatre. It is a show that pleases the masses, opening to a crowded house. In New York Town arrives for the week of April 2; Williams and Walker in Abyssinia on April 9.

Custer's Last Fight, with Montgomery Irving and a splendid supporting company, which includes a full band of Indians, surrounded by realistic scenic effects, is a big welcome attraction this week at the Girard Avenue Theatre. The battle scene is faithfully reproduced. Florence Bindley in The Street Singer appears on April 2; Mr. Dooley on April 9.

Ben of Broken Bow Ranch, a Western comedy-drama, with Franklin Woodruff and Marion Rucketta in the leading roles, aided by genuine cowboys, is the programme for this week at the National Theatre. It is a pleasing performance, with a good plot, and attracted a large opening. The Smart Set holds forth on April 2.

The People's Theatre presents How Hearts Are Broken, a play that appeals to popular priced audiences. King of the Oplum Ring holds court on April 2.

Hart's Kensington Theatre, with Martin's lavish production of Uncle Tom's Cabin, makes a timely offering and in spite of the many and various presentations of this old piece. Tracked Around the World reaches here on April 2.

Blaney's Arch Street Theatre, with the latest sensation, The Eye-Witness, which is here for a week, opened to a large and enthusiastic audience. A rescue drowning scene, an automobile dashing across an open bridge, and a cyclone

tableau are the new exciting features. A Race for Life takes place on April 2.

Forepaugh's Theatre Stock company is doing itself credit this week in De Mille and Belasco's Men and Women, culminating every member of this meritorious organization with a representation equal to the original \$1.50 production. This is high praise, but the players fully deserve it. Out of the fold is the bill for April 2.

Darcy and Speck's Stock company at the Standard Theatre will have Le Boy Sumner, a boy actor, in a starring engagement, presenting his latest frontier drama, The Boy from the West, for the week of April 2. This week The Village-Parson, with George Arvine and Mattie Choate, holds the boards.

Dumont's Minstrels, at the Eleventh Street Opera House, continue with unchanged burlesques to capacity at every performance. This is the best success in the history of their organization, the secret of their success being a clean show with up-to-date novelties.

The Ellmendorf series of illustrated lectures at the Academy of Music closes on March 30; subject, Spain.

Henry H. Dixey, with The Man on the Box, is the Easter attraction at the New Lyric Theatre.

S. F. HANSEN.

ST. LOUIS.

Sothern and Marlowe—Before and After—Ben Greet's Players—Dr. Ludwig Fulda.

(Special to The Mirror.)

St. Louis, March 28.

Sothern and Marlowe in St. Louis to-night begin their last engagement under Syndicate auspices. Next year the Shuberts will not only book but manage the famous classic interpreters and introduce them to a clientele whose support of the theatre is making for the betterment all the time. At the Olympic to-night their Syndicate farewell week was begun with the usual approbation of a select audience. Both Sothern and Marlowe have, individually, been able to command the best of local support, and in combination have increased the value to local dramatic culture. In the repertoire are: The Taming of the Shrew, Romeo and Juliet, Twelfth Night, and The Merchant of Venice. As Katherine to-night Julia Marlowe did not quite succeed in putting as many banners in her hair and trumpets in her voice as Ada Rehan in her days of the same age, nor could Sothern give his Shrew-Tamer that truculent sturdiness necessary to convince a woman against her will. Nevertheless the performance was marked by smoothness and elegance throughout, the milder moods of the comedy toward the close being presented in the best of taste. A prosperous engagement, interest in which has been augmented by the news of the new alignment for next season, is assured this week.

Richard Carle is once more at the Century in The Mayor of Tokio.

Leo Ditrachstein is at the Garrick after a long absence from St. Louis. He offers Before and After, a farce illuminative of the peculiar relations of a distinguished medical specialist toward his rich patients. Ditrachstein shows in Before and After that he still possesses the cunning touch that made Vivian's Pappas, Are You a Mason? and All on Account of Eliza so popular in their day. But it would be a rather poor farce that could not gain in attractiveness and entertainment when presented by so good a company as Mr. Ditrachstein has at his disposal this trip. Frits Williams, George C. Boniface, Jr., Katherine Florence, and a host of other capable players surround the author-actor, and the little Garrick is just the place to see a piece constructed on the principle that every moment in it must tell, the high-pressure principle which, when applied to farce, makes farce endurable. Sunday night's audience was in a constant chuckle. Before and After is a sure of a prosperous week, and the 25-cent to \$1 matinee on Wednesday will reach the corresponding one of Margaret Anglin, which, by the way, was the biggest matinee at the prices ever played in this house.

Patrons of the Grand have a new entertainer this week in the person, the very pretty person of Elise Fay, whose vaudeville work in past years has made her many friends in this city. Miss Fay proved herself to be an admirable singing comedienne. She is fortunate in securing as good a vehicle of entertainment at the outset of her larger endeavor. The Belle of Avenue A is a clean and wholesome and permits the employment of many different types. Snappy lines and swinging songs abound, and the comedians "get next" to the gallery immediately. After that the rest of the house surrenders at discretion.

At the Odeon the Ben Greet players have brought their visit to a close with a somewhat lessened patronage, which seemed to miss Constance Crawley. Still, the two Julius Caesar performances on Saturday called forth a large attendance, in which the nearby Central High School and its big corps of instructors were well represented. When As You Like It was presented earlier in the week Adelaide Alexander, of this city, played Rosalind. Miss Alexander is the daughter of the late Colonel Joseph Specht and is now appearing with Greet for the first time. She was formerly with Julia Marlowe, from whom she gained much classic training.

With its genuine Indian brass band, Flaming Arrow is doing nicely at the Imperial. An appeal is made to the young and ardent by various situations above the average in melodrama. Though often seen here, it remains one of Lincoln J. Carter's best. Several of the actors are real red men of the desert, and that helps some, especially in the gallery.

In the big factory scene of The Factory Girl, now at Havlin's, Charles E. Blaney has done a fine bit of work, allowing for the vigor with which some of the color is laid on. Many of the settings would do credit to pieces in more ambitious houses. If some of the dialogues strain the King's English it must be remembered that the language of all classes of people is not alike, and that men do rise from stepping-stones of their dead selves to higher things—or words to that effect. It must also be recalled that Havlin's, the Grand and the Imperial have been very consistent money makers all this season. Theatrical art, whatever be its blind gropings, must always find its material base, so to speak.

The Choral-Symphony Society gave its last popular concert yesterday afternoon at the Odeon to a packed house. The soloists were Miss Dierckx, soprano, and Miss Ellen Bauserman, violinist. The concert has done the members of the orchestra a world of good in that the instrumentalists have received much needed training. St. Louis will grapple blindly with the orchestra idea until a few men and women who can afford it get up a guaranty fund sufficient to enable the musicians to give up all work save that of playing together as an orchestra. We have been going the present aliphad gait for thirty years and still have no orchestra worthy of the name.

E. B. Kroeger gave his fifth piano recital at Musical Arts Hall on Friday. Robert Patterson Strine sang four Schumann songs in a German that sounded like Irish. This is a rare accomplishment.

Die Wilde Jagd (The Mad Chase) was the Helmenann-Web offering on Wednesday in honor of the visit of the author, Ludwig Fulda, to St. Louis. All the leading members of the company appeared in the cast. Lumpack Vagabundus, a farce that has held its place on the German boards for over half a century and become a classic, was the offering last night. The Herren Helmenann und Web somewhat toned down the coarser humor of the piece, but made no changes in the hilarious situations. It was comedian and bon vivant Max Hanisch's benefit, and was well attended.

Thomas Jefferson, who has been an Elk over twenty years, but never attended an initiation meeting since he joined the order, was invited by the local brethren to be present Saturday night while a novice was put through the paces. The newcomer got it good and hard, Lodge No. 9 being noted for its fervor on special occasions. Hundreds of the brethren called to pay their respects to Mr. Jefferson, who was greatly pleased with the reception tendered him.

Dr. Ludwig Fulda, the eminent German poet

and dramatist, lectured at Memorial Hall on Friday night at the invitation of the Washington University authorities for the benefit of the Emil Preestorius Memorial Library of the university. He gave readings from his own works, including a short story, "The Fur and the Furrier," and poems, "The Creation of Woman," "We All," and "The First Time." The purpose of this tour was stated by the doctor to be the fostering of educational relations between the United States and Germany. "Americans," said Dr. Fulda, "will have a national drama when they look upon dramatic art more seriously. In time this view of art will come, and it will not need the infusion of foreign dramatic ideals and methods. The drama, to be national, must describe the customs and characters of its own countrymen, and the more national it is the truer the art. To be national in character and international in thought would best describe the truest dramatic art." Among modern English writers the doctor declared that only Bernard Shaw was known to Germans. Finero and Barrie have been played, but are regarded as imitations of the French.

Coming attractions are: Olympic, Henry W. Savage's combined Parsifal and English opera companies in repertoire; Century, Kelsey-Shannon in The Lightning Conductor; Garrick, Jefferson De Angelo and company in Fantasia; Grand, Miss Bob White, comedy opera; Imperial, The Burglar's Daughter; Havlin's, When London Sleeps.

RICHARD SPANER.

PITTSBURGH.

Mrs. Fiske Returns—Grand Opera Season Opens—The Sambo Girl Notes.

(Special to The Mirror.)

Pittsburgh, March 28.

The Bijou's large audience to-day found interest in the melodrama, No Mother to Guide Her, played by Lillian Mortimer and an adequate supporting company. Next week, The Eye-Witness.

The Four Huntings are at the Empire in a laughable mixture called The Fool House, which entertained a large audience to-night. Kathryn Furnell returns next week, and will play Carmen and Camille.

Mrs. Fiske and her superb company were seen in Leah Kleinsch at the Belasco to-night, and this return engagement promises to be as brilliant and successful as the former one. Hedda Gabler will be played on Wednesday night, and on Friday night a triple bill, A Light from St. Agnes, The Eyes of the Heart, and Dolce. Bertha Gailand in Sweet Kitty Bellairs follows. Before and After, Paula Edwards in The Prince Beggar, return of Cyril Scott in The Prince Chap, and two performances of The Mask and Wig Club of the University of Pennsylvania are underlined.

The Conried Grand Opera company began the week to-night at the Nixon with The Queen of Sheba before a throng of followers of this class of entertainment. The operas to follow are Carmen, The Marriage of Figaro, Lohengrin, La Boheme, Die Walkure, Don Pasquale, and Hansel and Gretel, and Faust. The Prince of India follows for two weeks.

A filled house welcomed the return of Eva Tanguay to-night at the Alvin in The Sambo Girl. The production is nearly the same as seen during the fore part of the season, and capacity business is the outlook for the week. Arizona is booked for next week.

The Gayety has Rose Sydel's London Bella, featuring the Five Mowatts. The Bon-Ton Burlesquers follows.

The Innocent Maids Burlesquers is the show at the Academy.

The first circus of the season will be the Carl Hagenbeck Greater Shows on April 12 and 13. Sidney Toler, by his clever portrayal of Billy Baxter in How Baxter Butted In at the Empire last week, justly won the admiration of the audiences.

It was announced last week that the Empire Theatre had been purchased by the Blaney Amusement Company for \$125,000, and that possession would be had on July 1 next. Furthermore it was stated that about \$25,000 would be expended for improvements. Manager E. J. McCullough, who has had this house for several seasons past, will, it is said, retire from his connection with it at the end of this season.

A company will erect a playhouse in Allegheny, just across the river, to be ready for business this Fall, and Harry Davis, manager of the Grand, is the promoter. It will be a vaudeville house, and Mr. Davis will manage it.

ALBERT S. L. HAWES.

CINCINNATI.

The Wizard of Oz—The Errand Boy—The Sunken Bell—A Cavalier of France—Circuses.

(Special to The Mirror.)

Cincinnati, March 28.

Old favorites are on view at all our theatres this week, the most important of them being The Wizard of Oz, which came back to the Grand to-night with Montgomery and Stone still in the leading roles. It amused a large and fashionable audience, and the prospects are bright for a highly successful engagement. Kyrie Bellef follows in Raffles.

Billy B. Van is at the Walnut again in The Errand Boy which was one of the big successes there last season.

The German Company last night gave a highly creditable performance of The Sunken Bell at the Grand. Margot Froesch, who came here last Fall as leading woman of the company, has severed her connection with it and returned to Germany.

The Columbia Theatre has been used for mid-day Lenten services by the union of a number of local churches for several weeks past, the stage being occupied in turn by members of the most prominent ministers of the country.

Circus posters are beginning to adorn the billboards. Both the Hagenbeck show and Robinson's, which have been wintering here, will give their opening performances in this city, and the Ringling Brothers will also be early visitors.

Ben Greet and his company are announced for a week of Shakespearean repertoire at the Auditorium April 2.

A Cavalier of France, in which Frederick Warde and Louis James once starred, is the bill at Robinson's, where the Forepaugh Company gives it an admirable production.

West and Vokes in A Pair of Pinks are at Heck's this week; they are pleasing good-sized audiences.

Another theatre was commenced here last week on paper, when it was announced that Klav & Erlanger would forthwith erect a vaudeville house in opposition to the Columbia. In retaliation for the interest Manager Anderson has taken in the Independent movement. Manager Havlin has been commissioned to secure a suitable site for the building, but it is generally believed that the house will never be erected, as with those now in course of erection the city will have all the theatres it can support for some years to come.

The Lyceum has The Choir Singer, which is drawing well at the cozy little Central Avenue house.

H. A. SURROK.

WASHINGTON.

Strongheart—Princess Beggar—Robert Mantell—The Volunteer Organist.

(Special to The Mirror.)

WASHINGTON, March 28.

Robert Edson in Strongheart commences the week in a most auspicious manner at the New National Theatre to-night. Mr. Edson's work in this play is looked upon as the best this favorite star has yet given up. The season of grand opera by the Conried Metropolitan Opera company, which closed Saturday night, was the most successful in many years. The attendance has been remarkable at each of the four operas presented. The Rogers Brothers in Ireland open next Monday.

The fantastic opera, Princess Beggar, which the Shuberts have given a most attractive oc-

tume and scenic mounting, presents Paula Edwards at the Belasco Theatre to a large and appreciative audience. The role displays her distinctive personal charm and versatility to a marked degree. The Earl and the Girl follows.

McIntyre and Heath, black-faced favorites, in their new musical novelty, The Ham Tree, are at the Columbia Theatre enjoying an excellent opening. The comic juggler, W. C. Fields, is one of the hits. Robert Mantell in Shakespearean presentations during the past week scored a distinct success with press and public. The Little Gray Lady is next week's attraction.

At the Majestic Theatre The Volunteer Organist enters upon a week of prosperity. Manager Ira J. La Motte, since taking charge of this theatre, has infused into it a new life and vigor which is already felt to the advantage of the house. The Sultan of Sulu follows.

The Queen of the White Slaves opens to capacity at the Academy of Music, where this favorite melodramatic offering again wins popular approval, and David Higgins in His Last Dollar is next week's announcement.

Emily Dodd, of Robert Mantell's company, at the Columbia Theatre, on Friday night essayed for the first time without rehearsal the role of Lady Macbeth, an understudy made necessary by the sudden indisposition of Marie Booth Russell. She scored a success that should mean much for future advancement.

On Sunday night at the National Theatre Burr McIntosh drew a crowded house in his revised illustrated lecture, "With Secretary Taft in the Orient." Attractive motion picture displays at other theatres on the same night were the Miles Brothers' exhibition at the Belasco, and the Marsh and Shepard illustrations, respectively at the Majestic and Academy of Music.

JOHN T. WARDE.

BALTIMORE.

The Man on the Box—Sultan of Sulu—Her Great Match—Blue Grass His Last Dollar.

(Special to The Mirror.)

Baltimore, March 28.

Maxine Elliott is presenting at Ford's to-night Her Great Match, the motive of which is international business, the comedy is played by Miss Elliott with exquisite grace and refinement. Robert Edson will follow in Strongheart.

Paul Armstrong's racing comedy, Blue Grass, is the attraction at the Academy. The production is adequate as to scenery and other equipment, even to the thoroughbred horses, and the company is composed of well-known dramatic artists. Forty-five Minutes from Broadway, with Fay Templeton, follows.

The dramatization of Harold McGrath's interesting novel, The Man on the Box, in which Henry Dixey plays the title role, met with marked success to-night at Albaugh's. Carlotta Nilsson and Marie Nordstrom have the important feminine roles. Harry Conan, in Mrs. Temple's Telegram, is the next attraction.

The Sultan of Sulu is the attraction at the Auditorium. The attraction to follow will be another of George Ade's, Peggy from Paris.

David Higgins and Eleanor Montell are seen at the Holiday Street in His Last Dollar. Uncle Tom's Cabin is the underline.

Blaney's is the scene of The Smart Set, which is laid in Honolulu. The music is bright and tuneful and such prominent comedians as S. H. Dudley and John Bailey are in the cast. At the close of the week The Millionaire Detective arrives.

The Bon Tons are at the Gayety and present a clever bit of work. The programme is new and novel in many instances. Harry Bryant and his big show come next.

A peculiar condition of affairs existed in many of the theatres last Friday night from about 10 o'clock until the end of the performance. There were large audiences at all the houses when suddenly, in each instance, the auditorium was plunged in darkness. The trouble was due to the explosion of a cylinder head in a sub-station of the electrical plant. The mishap created some little excitement, but matters soon quieted down and the performances were concluded by the aid of candles.

The Grand Opera last week naturally interfered somewhat with the attendance at the regular theatres, but the patronage was for the most part satisfactory. The struggle to say, all the principal theatres presented musical entertainments. The music of The Rose of Alhambra, thoroughly Spanish, was much enjoyed, but there was some criticism of the book. The libretto of Princess Beggar likewise did not altogether please, although there was an improvement after the first act. The Ham Tree aims to amuse and succeeds in this purpose.

HAROLD RUTLEDGE.

BOYS' CLUB IN THE MIKADO.

Under the superintendence of Francis H. Taber the Boys' Club of Avenue A and Tenth Street gave a dress rehearsal of The Mikado on Monday evening, March 19. This is the sixth Gilbert and Sullivan opera which has been presented by these histrionic youngsters of the New York East Side, and one of the best performances they have ever given. The oldest boy in the cast was not over fifteen and the youngest had barely passed his fifth birthday. At the rehearsal on Monday night boys only were admitted, the price per seat being five cents; on Tuesday, Wednesday and Thursday, the first three regular performances, the prices were raised to fifteen and twenty-five cents, as befitting the dignity of a production for the benefit of elders and parents. After the Thursday night performance the boys have precisely another week for rehearsals to put on the finishing touches; then on March 29 and 30 they appear at the Berkeley Lyceum before society patronage, charging \$2.50 for admission. The performance was decidedly unique, as more than half a dozen nationalities were represented in the cast; and the display of dialect was anything but Japanese. Much of the scenery was constructed by the boys themselves, who, by the way, sang much better than could reasonably have been expected. Music was furnished by the orchestra of the club, led by Philip Egner.

MRS. LESLIE CARTER.

Mrs. Leslie Carter, after closing a remarkably successful four-weeks' engagement at the Tremont Theatre in Boston, opened this week at the Grand Opera House, Chicago, to the capacity of the theatre. The Mrs. Leslie Carter special of nine cars made a record run from Boston to Chicago on Sunday, permitting of her opening Monday night in the latter city with Adria.

The season will continue in the Western metropolis for four weeks, comprising the entire Leslie Carter repertoire of Adria, Du Barry, and Zaza. The advance demand has surpassed all former records, and the evidence all tends to show that Chicago will give the same welcome to Mrs. Carter in her new field of classic tragedy that has greeted her in New York, Pittsburgh, Baltimore, Philadelphia, Washington, and Boston.

David Belasco is now engaged in writing a new play for Mrs. Carter, which will be presented in this city next season. It is not expected that it will be completed until early Summer. Considerable curiosity has been aroused as to the nature of this new play.

EAST INDIAN MATINEE.

On Thursday afternoon, March 22, at the Hudson Theatre, was given a private performance under society patronage of what was described as "An East Indian Matinee." The ceremonies—for it seemed more like a solemn festivity than a theatrical entertainment—consisted of three unique and wonderfully graceful Hindoo dances, given by Ruth St. Denis, with elaborate settings and costumes. First came an "Incense Dance" in which her undulating body and serpentine arms seemed to float upon the smoke of the censers; then a singular "Cobra Dance," a large green jewel in either hand representing the eyes of the serpent, who could easily be imagined as writhing in his sinuous length; and lastly, a "Hindoo Temple Dance," in which, as a statue of the goddess Rhada, she descends from her shrine to perform the mystic dance of the five senses.

GOSSIP OF THE TOWN.



Photo by Bushnell, Oakland, Cal.

Donald Bowles, whose portrait appears above, is playing leading business with Harry W. Bishop's double company, alternating between the Majestic Theatre, San Francisco, and the Liberty Theatre, Oakland.

General Benjamin Bizby Murray, stepfather of Wadsworth Harris, died at Calais, Me., on March 1. He had long been identified with the public life in his State and held a degree of Master of Arts conferred upon him by Bowdoin College.

Max Rogers is ill at his home with a cold and a nervous attack, and will not be able to rejoin his company for several weeks.

Joan of Arc will be presented at the Fifth Avenue Theatre Easter week, with Amelia Bingham in the title role.

Leonore White, who left New York two years ago with M. B. Leavitt's company, is now in Australia, recovering from a severe illness. She wishes her friends to know that she may be addressed in care of the United States Consul, Sydney, New South Wales, Australia.

Virginia Thornton, leading woman of A Wife's Secret, was taken ill at Philadelphia on March 6 and was taken to St. Agnes' Hospital for an operation for appendicitis. Miss Winston, who plays Aunt Dilsey, read Miss Thornton's part, and Augusta Glassmire took Miss Winston's role successfully.

L. Stoddard Taylor, manager of the Belasco Theatre, Washington, is publishing an interesting four-page paper in the interests of the attractions playing at that house. The paper is illustrated with cuts of plays and players, and forms an attractive souvenir of the theatre.

Catherine Counties will give a performance of a well-known comedy at the Hotel St. George, Brooklyn, early in April, for the benefit of the Actors' Fund. She will be assisted by a well-known New York leading man, and the company will be made up from the talent at present residing at the above hotel. The performance will be given in the large banquet hall, which Captain Tunbridge has offered Miss Counties for the occasion.

Richard Mansfield has decided to play a fourth week at the New Amsterdam Theatre, beginning April 9. His schedule of plays will be: Monday, The Scarlet Letter; Tuesday, A Parisian Romance; Wednesday, The Merchant of Venice; Thursday, Beau Brummel; Friday, King Richard III; Saturday matinee, The Merchant of Venice; and Saturday evening, an act from each of Ivan the Terrible, Beau Brummel, King Richard III, The Scarlet Letter, and Dr. Jekyll and Mr. Hyde.

The Empire Theatre, Pittsburgh, has been sold to the Charles E. Blaney Amusement Company for \$125,000.

How Hearts Are Broken will end its season at the Grand Opera House, Boston, the week of April 2.

John Ince, who has not appeared on the stage for several years, has been engaged for The Optimist.

Vivian Prescott, now playing in Young Buffalo, King of the Wild West, is to be starred by Charles E. Blaney next season in a play to be called The Girl Detective.

Walter L. Lawrence has been notified that the title The Greater Love has been used by Alger non Sidney Crassey, of Rochester, N. Y., as the title of a novel. Mr. Crassey claims right to the title because his novel was copyrighted three years ago. The play at the Madison Square Theatre will be continued under the same title.

The Shriners' degree was conferred upon Gabriel Weigel, now playing in Buster Brown, by the lodge in Atlanta, Ga., on March 21. Mr. Weigel was elected to take the degree last May, but his tour in Buster Brown has delayed the ceremony.

Frank Casey, who has been ill at a sanitarium near Philadelphia for several weeks, is completely restored to health and will soon be able to resume the role of Pado in Happyland.

Grace Muttel, assisted by Harry Anson Truax and Madeline Post, gave a recital at the Waldorf-Astoria on March 22. Miss Muttel delivered several original monologues, one by George Ade and another by Elsie Foster.

William Gillette closed his engagement in Clarice at Montreal on March 24. He will reopen in New York early next Fall, presenting Clarice here for the first time.

Frederick Sullivan has left the cast of Gallops to take the position of stage director of the New Empire Theatre Stock company in Boston.

William Oakland, who is credited with writing the burlesque of The Lion and the Mouse used in The Vanderbilt Cup, is a son of William Harris and an undergraduate at Columbia University.

MISS CROSMAN TO PLAY CHRISTIAN.

Henrietta Crosmann as Christian in a dramatization of "Pilgrim's Progress" will be the dramatic surprise of next season. The play has been written and accepted by Maurice Campbell, and the preliminary work on the production is well under way. The dramatization of Bunyan's great allegory has been made by James MacArthur, who adapted The Bonnie Briar Bush for the stage and who has for some years been connected with Harper Brothers. He has been on the play for two years, and the work is so well in hand that for several months some painters, carpenters, property men, electricians and costumers have been quietly preparing models for the production, which, it is said, will be one of the biggest ever given to a dramatic work. It is also said that the cast will consist of no less than seventy speaking parts and that three hundred people will be used on the stage.

J. H. SPRINGER SUED BY THE GOULDS.

George J. Gould, Edwin Gould, Howard Gould, and Helen M. Gould, as owners of the Grand Opera House, have sued John H. Springer to recover \$1,400 alleged to be due for electricity supplied between April and October last year. The case was settled by agreement without coming to a hearing.

THE EMPIRE CIRCUIT COMPANY

CAPITAL STOCK INCREASED TO \$1,000,000

WE'LL BUILD, BUY OR LEASE THEATRES

In all Cities of over 100,000 inhabitants East of the Mississippi or in the South. Responsible parties with available sites or houses, address with details at once.

JAMES J. BUTLER, President Empire Circuit Company

Care W. J. PLIMMER, 1204 Broadway

CORRESPONDENCE WILL BE CONFIDENTIAL

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 21.)

Lewis and Chapin—Grand, Huntington, Ind., 26-31.
 Lewis and Hart—Grand, Huntington, Ind., 26-31.
 Lindsay and Chast—Trout, Trenton, N. J., 26-31.
 Lloyd, Herbert—Haw and Stoll Tour, Eng., Feb. 28-March 31.
 Lloyds, The—Haw and Arch, Phila., 26-31.
 London, Four—Grand, Syracuse, N. Y., 26-31.
 Luby, Edna—Proctor's 125th St., N. Y., 26-31.
 Luce and Luce—Family, Butte, Mont., 26-31.
 Lucy and Lucier—Majestic, Chgo., 26-31.
 Luma, Four—Proctor's, Troy, 26-31, Proctor's 23d St., April 2-7.
 Lyons, The—Orph., Springfield, O., 26-31.
 Lynde and Cooke—Bijou, Marinette, Wis., 26-31.
 McAvoy, Dan—Novelty, Bklyn., 26-31.
 McCarthy, Myles—Dominion, Winnipeg, Can., 26-31.
 April 7.
 McCord, Lewis—Columbia, Cinl., 26-31.
 McCune, Junie—Victoria, N. Y., 26-31.
 McCrene and Grant—Bijou, Battle Creek, Mich., 26-31.
 McDougall, Ethel—Keith's, Boston, 26-31.
 McDowell, John and Alice—Phillips, Richmond, Ind., 26-31.
 McGee and Collins—Temple, Ft. Wayne, Ind., 26-31.
 McGurney, James A.—Family, Carbondale, Pa., 26-31.
 April 7.
 McKinnon and Reed—Emson's, Chgo., 26-31.
 McLain Sisters—Keeney's, Bklyn., 26-31.
 McKorty and Eleanore—Billings, Mont., 19-April 7.
 Macarte Sisters—Proctor's, Newark, N. J., 26-31, Proctor's, Albany, N. Y., April 2-7.
 Macart's Sons and Monkeys—Orph., Bklyn., 26-31.
 Alhambra, N. Y., April 2-7.
 MacDonald, Ethel—Young's Pier, Atlantic City, N. J., 26-31.
 MacDonald, James—Hopkin's, Memphis, 26-31, Olympic, Chgo., April 2-7.
 Mack, Two—Bijou, Calumet, Mich., 26-31.
 Mack and Hall—Maryland, Balto., 26-31, Keith's, N. Y., April 2-7.
 Madcap, The—Shea's, Buffalo, 26-31, Shea's, Toronto, April 2-7.
 Madcap Trio—Atlantic Garden, N. Y., 26-31.
 Malloy Brothers, Brooks and Halliday—Doric, Yorkers, N. Y., 26-31, Imperial, Bklyn., April 2-7.
 Manning Trio—Imperial, Joseph, Mo., 26-31.
 Mantel's Marionettes—Bijou, Alpena, Mich., 26-31.
 Marco Twins—Bijou, Dubuque, Ia., 26-31.
 Marcone, Navarro and Marcone—Keith's, Phila., 26-31.
 Marce and Aldo—Schuman's, Frankfurt, 1-31.
 Marshall and Gold—Temple, Buffalo, 26-31.
 Marshall-Shuman—Frankfort, Ger., 1-31.
 Marshall, Mona—New Monarch, Laton, Okla., 26-31.
 Martin, Dave and Percie—Bijou, Calumet, Mich., 26-31.
 Martin and Fowler—H. and B., Bklyn., 26-31.
 Martine Brothers—Barratford Tour, Eng., Feb. 28-March 31.
 Martine and Tyler—Pastor's, N. Y., 26-31, Bon Ton, Phila., April 2-7.
 Martine and Sylvester—Olympic, Chgo., 26-31.
 Mason's Society Ladies—Pol's, New Haven, Conn., 26-31.
 Mathews, The—Keith's, Proctor's, 26-31, Empire, Paterson, N. J., April 2-7.
 Matthews and Ashley—Gotham, Bklyn., 26-31.
 Max Witt's Six Sophomores—Dockstad's, Wilmington, Del., 26-31, Doric, Yorkers, N. Y., April 2-7.
 Maxwell, The—Colonial, N. Y., 26-31.
 May and Miles—Flora's, Madison, Wis., 26-31.
 Maynard and Thayer—Huber's, N. Y., 26-31.
 McKee and Cahill—Orph., New Orleans, La., April 2-7.
 McKenna, Thomas—New Family, Bklyn., 26-31.
 McKenna, Thomas—Victoria, N. Y., 26-31, H. and B., Bklyn., April 2-7.
 Meier and Mora—South Africa, April 1-August 15.
 Melotte La Nole Trio—Portland, Portland, Me., 26-31.
 Melroy Trio—Bijou, Jacksonville, Ill., 26-31.
 Melville and Conway—Unique, Eau Claire, Wis., 26-31.
 Melville and Conway—Majestic, Ft. Worth, Tex., 26-31.
 Melville and Stetson—Columbia, Cincinnati, 26-31.
 MEMPHISIAN SISTERS—Mallin, Hanover, Germany, 1-30.
 Meriam's Dogs—Haymarket, Chgo., 26-31.
 Merritt, Hal—Grand, Indianapolis, 26-31.
 Merritt, Raymond—Utica, N. Y., 26-31.
 Metropolitan Comedy Four—Balto., 26-31, Wash., D. C., April 2-7.
 Mettler, Lew—Tivoli, Cape Town, South Africa—Indefinite.
 Middleton, Gladys—Cripple Creek, Col.—Indefinite.
 Milant Trio—Alhambra, N. Y., 26-31.
 Miles and Rickard—Novelty, Bklyn., 26-31.
 Military Octette—Empire, Hoboken, 26-31.
 Millership Sisters—Howard, Boston, 12-31.
 Millman Trio—Pol's, Worcester, Mass., 26-31, Pol's, Springfield, Mass., April 2-7.
 Mills and Morris—G. O. H., Indianapolis, 26-31, Columbus, Cinl., April 2-7.
 Mitchell and Browning—Crystal, Logansport, Ind., 26-31.
 Mitchell, The—Olympic, Chgo., 26-31.
 Mitchell, Three—Keith's, N. Y., 26-31.
 Monarch, Musical—Pastor's, N. Y., 26-31.
 Monroe, George W.—Keith's, Cleveland, 26-31, Shea's, Buffalo, April 2-7.
 Montague's Circus—Orin Brothers, Mexico—Indefinite.
 Montague and McIntyre—Auditorium, Parkersburg, W. Va., 26-31.
 Mooney and Holben—Palace, Johannesburg, South Africa, March 12-June 3.
 Morris, Leon—Shea's, Toronto, 26-31.
 Morris and Duerr—Garrick, Burlington, Ia., 26-31.
 Morris and Morris—Olympic, Wash., D. C., 26-31.
 Morton, James J.—Chase's, Wash., D. C., 26-31.
 Morton and Diamond—Keith's, Phila., 26-31.
 Morton and Page—Atlantic Garden, N. Y., 26-31.
 Mosher, Houghton and Mosher—Cook's, Rochester, N. Y., 26-31.
 MOTOGLI, LA—Orph., Frankfurt, Germany, March 1-31, Doric, Yorkers, N. Y., April 1-30.
 Murray, William—Portland, Portland, Me., 26-31.
 Musarta, The—Orpheo, U., 26-31, Orph., Salt Lake City, U., April 2-7.
 Mullens and Correll—Keith's, Boston, 26-31.
 Murphy, Mr. and Mrs. Mark—Keith's Prospect, Cleveland, 26-31, Proctor's 58th St., April 2-7.
 Murphy and Andrews—Grand, Pittsburgh, 26-31.
 MURPHY, W. H. and BLANCHER NICHOLS—Amphion, Bklyn., 26-31, Casto, Fall River, Mass., April 2-7.
 Murray and Lane—Colonial, N. Y., 26-31.
 Myer's Sisters—Haymarket, Chgo., 26-31.
 Naida—Bennett's, London, Can., 26-31, Crystal, Detroit, April 2-7.
 Navajo Circus—Shea's, Wash., D. C., 26-31, Gaiety, Balto., April 2-7.
 Nawn, Tom—Novelty, Bklyn., 26-31.
 Nayson, Ross—Nouveaux Cirque, Helsingfors, Finland, 1-31.
 Newell and Nible—Hathaway's, Lowell, Mass., 26-31.
 H. and S. N. Y., April 2-7.
 Neville, H. F.—Brandenburg's, Phila., 26-31.
 Newman, Joseph—Colonial, N. Y., April 2-7.
 NIBBLE, FRANK—Proctor's, Newark, N. J., 26-31.
 Orph., Utica, N. Y., April 2-7.
 Nicholas Sisters—Keith's, Boston, 26-31.
 Nicholson and Norton—Empire, Hoboken, N. J., 26-31.
 Nonette—Proctor's, Newark, N. J., 26-31.
 Norman, Mary—Trenton, N. J., 26-31.
 North, Bobby—Keith's, Phila., 26-31.
 NORTON, MISS, and PAUL NICHOLSON—Empire, Hoboken, 26-31, Empire, Paterson, N. J., April 2-7.
 Norweth, Jack—Arcade, Toledo, 26-31.
 O'Brien and Buckley—Shea's, Buffalo, 26-31.
 O'Day, Ida—Proctor's, Newark, N. J., 26-31.
 Oulaw Trio—Temple, Detroit, 26-31.
 Orpheo Comedy Four—Orph., Bklyn., 26-31, Alhambra, N. Y., April 2-7.
 Orville's Marionettes—Bijou, Danville, Ill., 26-31.
 Otaro Family—Majestic, Little Rock, Ark., 26-31.
 Otis, Elita—Proctor's—Temple, Detroit, 26-31.
 Owen, Gary—Pastor's, N. Y., 26-31.
 Ours, The—Temple, Buffalo, 26-31.
 Palmer and Robinson—Kansas City, 26-April 7.
 Pantser, Lina—Keith's, N. Y., 26-31.
 Parrot Brothers—Amphion, Bklyn., 26-31.
 Patterson, Rounding—Apollo, Nurnberg, Ger., 19-31.
 Carre, Zurich, Swiss, April 1-15.
 Patrice—Arcade, Toledo, 26-31.
 Patty Brothers—Novelty, Bklyn., 26-31.
 Paulinetti and Plague—Salerno Margherita, Naples, 19-31.
 St. Alhambra—Swiss, April 1-15.
 Parlo Trio—Hamilton, Can., 26-31, Buffalo, N. Y., April 2-7.

Pekin Zouaves—Keith's Prospect, Cleveland, 26-31.
 Grand, Pittsburgh, April 2-7.
 Pelet, Fred and Annie—Orph., New Orleans, 26-31.
 Perle and Diamond—Haymarket, Chgo., 26-31.
 Persepolis, The—Columbia, St. Louis, 26-31.
 Peschioni Troupe—Proctor's, Newark, N. J., 26-31.
 Petching Bros.—Shea's, Toronto, 26-31.
 Peters, The—Empire, Hoboken, 26-31.
 Picchini Sisters, Seven—Proctor's, Albany, N. Y., 26-31.
 Piccolo Midgerts—Orph., Los Angeles, Cal., 26-31.
 Piche and Malice—Empire, Johannesburg, South Africa, March 12-April 21, Empire, Cape Town, 26-31.
 June 3.
 Pierce and Opp—Doric, Yorkers, N. Y., 26-31.
 Piche, Orville—Orph., Springfield, O., 26-31.
 Philbrooks and Reynolds—Lyric, Cleveland, 26-31.
 Phelps, Three—Lina's, Buffalo, 26-April 7.
 Potters, The—Bon Ton, Phila., 26-31.
 Powers, James T.—Maj., Chgo., 26-31.
 Powers and Freed—Empire, Colorado Springs, 26-31.
 Powers and Theobald—Orph., Mansfield, O., 26-31.
 Preble's Dogs—Amphion, Bklyn., 26-31.
 Probst—Orph., Denver, Col., 26-31.
 Provenance, Six—Keith's, 26-31.
 Quatroy Basque—Pol's, Springfield, Mass., 26-31.
 Quigley Bros.—Shea's, Buffalo, 26-31.
 Quinlan and Mack—Keith's, Phila., 26-31.
 Ralchett and Lasard—Empire, York, Eng., 26-31.
 Radford and Valentine—Alhambra, Paris, France, 1-31.
 Radford Tour, Eng., April 1-31.
 Radford and Winchester—Portland, Portland, Me., 26-31.
 Rade and Bertman—Chase's, Wash., D. C., 26-31.
 Ramsey Sisters—Majestic, Dallas, Tex., 26-31, Majestic, Houston, April 2-7.
 Rand, Claude—Bijou, Kenosha, Wis., 26-31.
 Rander and Rander—St. Louis, 26-31.
 Rastus and Banks—Stockton, Eng., 26-31, Pav., Newcastle, April 2-7, Glasgow, Scotland, 9-14.
 Ray, Fred—Victoria, N. Y., 26-31.
 Raymond and Caverly—Pol's, New Haven, Conn., 26-31.
 Rayne's Bull Dogs—Schenectady, N. Y., 26-31, Amsterdam April 2-7.
 Redford and Winchester—Moore's, Portland, Me., 26-31, Keith's, Syracuse, N. Y., April 2-7.
 Red Haven Cadets—Springfield, Mass., 26-31, New Haven, Conn., April 2-7.
 Reed, Harry—Grand, Pittsburgh, 26-31.
 Reed, Musical—Crystal, St. Joseph, Mo., 26-31.
 Reeves and Kenna—Keith's, Phila., N. Y., 26-31.
 Reichen's Dogs—Pol's, New Haven, Conn., 26-31.
 Reid Sisters—Dockstad's, Wilmington, Del., 26-31.
 Reid Brothers—Pol's, New Haven, Conn., 26-31.
 Remington, Mayme—Alhambra, N. Y., 26-31.
 Remond—Pittsford, Mass., 26-31, Yorkers, N. Y., April 2-7.
 Rena, Therese—Orph., Bklyn., 26-31.
 Reuter, Otto—Orph., Frankfurt, Germany, 1-31.
 Reynard, Ed.—Proctor's 58th St., 26-31, Hathaway's, New Bedford, Mass., April 2-7.
 Riolette Quartette—Acme, Sacramento, Cal., 26-31.
 Chutes, Frisco, April 2-14.
 Riano, Four—Hippo, N. Y., 26-31.
 Rice Brothers—Keeney's, Bklyn., 26-31.
 Rice and Edwards—Ath's, Phila., Ill., 26-31.
 Rice and Elmer—Young's Pier, Atlantic City, N. J., 26-31.
 Rice, Treat, Trenton, April 2-7.
 Rice Family—Trent, Trenton, N. J., 26-31.
 Rice, Fanny—Hopkin's, Memphis, Tenn., 26-31, Olympic, Chgo., 1-7.
 Rice and Porter—Alhambra, N. Y., 26-31, Proctor's, Albany, April 2-7.
 Rice and Walters—Temple, Buffalo, N. Y., April 2-7.
 Ricebona's Horses—Keith's, Boston, 26-31.
 Richards, Moline, Ill., 26-31, Bijou, La Crosse, Wis., April 2-7.
 Richmond, The—Utica, N. Y., 26-31.
 Rinaldos, The—San Jose, Guatemala, Central America, Dec. 23-Indefinite.
 Ring, Julie—Orph., Kansas City, Mo., 26-31.
 Ripley, Tom—Maj., Chgo., 26-31.
 Roberts, Muriel—Huber's, N. Y., 26-31.
 Roberts, Hayes and Roberts—Mohawk, Schenectady, N. Y., 26-31.
 Robson, Ethel—Amphion, Bklyn., 26-31.
 Robson, Mrs. Stuart—Gotham, Bklyn., 26-31.
 Rockwell, Maud—International, Chgo., 26-31.
 Rogers, Will—Wintergarten, Berlin, Germany, April 1-May 1.
 Rooney Sisters—Orph., Omaha, Neb., April 2-7.
 Rooney and Bent—Keith's, Cleveland, 26-31, Shea's, Buffalo, April 2-7.
 Rosatras, The—Industrial, Moline, Ill., 26-31, Bijou, Dubuque, Ia., April 2-7.
 Ross, Three—Auditorium, Lynn, Mass., 26-31.
 Ross and Lewis—Stoll Tour, Eng., March 12-April 30.
 Ross, Luigi—Temple, Detroit, 26-31.
 Rosow Midgerts—F. N., 26-31.
 Rowan, Lansing—Victoria, B. C., 26-31.
 Rowland, Mabelle—Keeney's, Bklyn., 26-31.
 Russell, Leah—Hopkin's, Louisville, 26-31.
 Russell, Phil and Carrie—Bijou, Wheeling, W. Va., 26-31.
 RYAN, THOMAS J. and MARY RICHFIELD—Colonial, N. Y., 26-31, Orph., Bklyn., April 2-7.
 SABEL, JOSEPHINE—Shepherd Bush, Eng., 26-31, Empire, Cardiff, April 2-7, Empire, Swansea, Eng., 2-14.
 Sabine and Dale—Orph., Springfield, O., 26-31.
 Sallier and Barrette—Keith's, Boston, 26-31.
 Saharet—Wintergarten, Berlin, Ger., 1-31.
 Salerno—Shea's, Phila., 26-31.
 Sampson and Zaccala—Lyric, Cleveland, 26-31.
 Sanford, Paul—Orph., Frisco, Cal., 26-31.
 Sanford and Darlington—Star, Muncie, Ind., 26-31.
 Sarna—Empire, Paterson, N. J., 26-31.
 Schuchert, Quaker—Keith's, N. Y., 26-31.
 Scott, Carrie—Columbia, St. Louis, 26-31.
 Sears—Maj., Chgo., 26-31.
 Seidman, Four—Salt Lake City, U., 26-31.
 Seimon, Charles—F. N., April 2-7, Newark, N. J., 26-31.
 Proctor, Albany, April 2-7.
 Severance, Margaret—Bijou, Lansing, Mich., 26-31.
 Seyville, Lily—Empire, Hoboken, N. J., 26-31.
 Seymour's Dogs—Lyric, Cleveland, 26-31.
 Shields and Rogers—Keith's, Phila., 26-31.
 Sherry, J. W.—Majestic, Chgo., 26-31.
 Shiden Brothers—Pastor's, N. Y., 26-31, Atlantic Garden, April 2-7.
 Simon and Gardner—Columbia, St. Louis, 26-31.
 Simpson, Cherish—Proctor's, Albany, 26-31.
 Simpson, Musical—Columbia, Cincinnati, 26-31.
 Sips—Hopkin's, Phila., 26-31.
 Slater, Master—Olympic, Chgo., 26-31.
 Sloan, Pauline—Atlantic Garden, N. Y., 26-31.
 Smiri and Kenna—Shea's, Fall River, Mass., 26-31.
 Smith, Peter J.—G. O. H., Grand Rapids, Mich., 26-31.
 Smith, Aerial—Chase's, Wash., D. C., 26-31.
 SNYDER and BUCKLEY—Olympic, Chgo., 26-31, Haymarket, Chgo., April 2-7.
 Snyder, Bud—Arcade, Toledo, 26-31, International, Chgo., April 2-7.
 Somers and Law—Keith's, Prov., 26-31, Keith's, Phila., April 2-7.
 Spaulding—Howard, Boston, 26-31.
 Spaulding Brothers—Proctor's, Albany, N. Y., 26-31.
 Stahl, Rose—Keith's, Prov., 26-31, Empire, Paterson, N. Y., April 2-7.
 Stanley and Kirkbeck—Pol's, New Haven, Conn., 26-31.
 Stanley and Allen—Novelty, Topeka, Kan., 26-31.
 Sedalia, Mo., April 2-7.
 Stanley and Honey—Olympic, Chgo., 26-31.
 Stanley and Seaton—Arcade, Toledo, 26-31.
 Stanley and Wilson—Orph., Kansas City, Mo., 26-31.
 Stanton and Modena—Chase's, Wash., D. C., 26-31.
 Stanton, Lola—San Fran., Cal., 26-31.
 Steeley, Doty and Coe—Grand, Indianapolis, 26-31.
 Stein, Kretzo—Apollo, Cologne, Ger., 16-31, Circus, Carro, Amsterdam, Hol., April 1-15, Scala, Hague, 16-31.
 Stevens, Kitty—Grand, Pittsburgh, 26-31.
 Stewart, Winifred—Family, Lancaster, Pa., 26-31.
 Stinson and Miller—Pastor's, N. Y., 26-31.
 St. John and Le Fevre—Empire, Pittsford, Mass., 26-31.
 St. Doric, Yorkers, N. Y., April 2-7.
 St. Leon and McQuinn—Crystal, Denver, Col., 26-31.
 Strakouch, Avery—Haymarket, Chgo., 26-31.
 Styles, Fred—Lyric, Cleveland, 26-31.

Sullivan and Pasquelena—Orph., Los Angeles, 26-April 7.
 Sunny South—Fall River, Mass., 26-31, Proctor's 58th St., April 2-7.
 Tallaferro, Mabel—Proctor's, Newark, N. J., 26-31.
 Tanaka's Japanese—Mohawk, Schenectady, N. Y., 26-31.
 Tanna—Star, Hamilton, Ont., 26-31, Temple, Buffalo, April 2-7.
 Tannanias Troupe—Hayana, Cuba, 26-31.
 Tates, Harry—Keith's, N. Y., 26-31.
 Taylor, Charles and Bertha—Bijou, Canton, O., 26-31.
 Tessler, William—Orin Brothers, Mexico, Mex., 26-31.
 Texana Sisters—Bijou, Bay City, Mich., 26-31.
 Thia, Lulu—Orph., Portsmouth, O., 26-31.
 Thomas and Payne—Arcade, Toledo, 26-31.
 Thompson and Video—Pol's, Bridgeport, Conn., 26-31.
 Thompson's Elephants—International, Chgo., 19-31.
 Thorne and Carleton—Colonial, N. Y., 26-31.
 Thorne, Mr. and Mrs.—Shea's, Fall River, 26-31.
 Thurber, Leona—Keith's, Prov., 26-31.
 Titanic Midgerts—Main St., Phila., Ill., 26-31.
 Toles, Misses—Imperial, Bklyn., 26-31.
 To-To-Maryland, Balto., 26-31.
 Tracy, Kitty—Proctor's 23d St., 26-31.
 Trans-Atlantic Four—H. and S., Bklyn., 26-31.
 Travels—Arcade, Toledo, 26-31.
 Truie, Mile—Pol's, Bridgeport, Conn., 26-31.
 TRUEDELL, MR. and MRS. HOWARD—Imperial, Bklyn., 26-31, Orph., Mt. Vernon, N. Y., April 2-7.
 Tumbell and Barnes—Keith's, N. Y., 26-31.
 Tulsa—Garrick, Burlington, Ia., 26-31.
 Ty-Bell Sisters—Orin Brothers, Mexico, Mex., 26-31.
 Tyce and Jermom—Grand, Pittsburgh, 26-31.
 Valmore Sisters—Cincinnati, 26-31, Nashville, Tenn., 26-31.
 Van and Alden—Hathaway's, New Bedford, Mass., 26-31.
 Van Blesse, Auguste—Keith's, Prospect, Cleveland, 26-31, Chase's, Wash., D. C., April 2-7.
 Van, Billy—Columbia, Cincinnati, 26-31, Hopkins', Louisville, April 2-7.
 Vance, Clarice—Proctor's 23d St., 26-31.
 Van Stoddard, Grace—Proctor's 58th St., 26-31.
 Vardaman, Edna—Empire, Albany, 26-31.
 Vassar Girls—Empire, Paterson, N. J., 26-31, Empire, Hoboken, April 2-7.
 Vernon Troupe—Orph., Kansas City, Mo., 26-31.
 Victor, Carl—Keith's, Boston, 26-31.
 Victor, Victor—New Bedford, Mass., 26-31.
 Reading, Pa., April 2-7.
 Victoria, Vesta—Colonial, N. Y., 26-31.
 Village Choir—Trent, Trenton, N. J., April 2-7.
 Vinella's Horses—Proctor's, Albany, 26-31.
 Viscardi, Miral—Grand, Indianapolis, 26-31.
 Walbright Mildred—Grand, Vincennes, Ind., 26-31.
 Walsh, John—New Family, Bklyn., 26-31.
 Walters and Prouty—Proctor's, Newark, N. J., 26-31.
 Walton, Fred—Victoria, N. Y., 26-31.
 Warren and Brockway—Maj., San Antonio, Tex., 26-31.
 Wartenberg Bros.—Empire, Hoboken, N. J., 26-31.
 Washer Bros.—Grand, Joliet, Ill., 26-31.
 Waterbury Bros. and D. G. Hays, Jr., N. Y., 26-31.
 Watermelon Trust—H. and S. N. Y., 26-31.
 Watson's Farmyard—Orph., Reading, Pa., 26-31.
 Waters and Prouty—Proctor's, Newark, N. J., 26-31.
 Weatherline, Edw.—Orph., Kansas City, Mo., 26-31.
 Webb, Four—Hippodrome, N. Y., 26-31.
 Well, Lillian—Orph., Mansfield, O., 26-31.
 Welch, Jim and Celia—Lyric, Joplin, Mo., 26-31, Lyric, Webb City, Mo., April 2-7.
 Welch, Joe—Proctor's 58th St., 26-31.
 Weiler, Louis—Grand, Marion, Ind., 26-31.
 Welsh, Charles and Jennie—Crystal, Frankfort, Ind., 26-31.
 Welton, Max—Orph., Bklyn., 26-31.
 Wentworth, Rose—Gotham, Bklyn., 26-31.
 West and Von Sien—Empire, Pittsford, Mass., 26-31.
 Moore's, Portland, Me., April 2-7.
 Westcott, Eva—Shea's, Buffalo, N. Y., 26-31, Shea's, Toronto, April 2-7.
 Weston, Al D.—Orph., Springfield, O., 26-31.
 Weston, Three—Maj., Chgo., 26-31.
 White and Stuart—H. and S., Bklyn., 26-31.
 Whiting and Bruce—Maj., St. Sprinck, Ark., 26-31.
 Maj., Daa, Tex., April 2-7.
 Wickers, Three—Empire, Frisco, Cal., 26-31.
 Wilber, Oliver—Orph., Detroit—Indefinite.
 WILDER, MARSHALL P.—Orph., Los Angeles, 26-April 7.
 Wilcox, Mattie—Moss and Stoll Tour, Eng., April 2-30.
 Williams, Gus—Columbia, St. Louis, 26-31.
 Williams and Devere—9th and Arch, Phila., 26-31.
 Williams and Melburn—Family, Hazleton, Pa., 26-31.
 Williams and Tucker—Grand, Pittsburgh, 26-31.
 Wilson, Gladys—Majestic, Waco, Tex., 26-31.
 Wilson, Trio—Keith's, N. Y., 26-31.
 Wilsona, The—Keith's, Boston, 26-31.
 Wiltona, The—H. and S. N. Y., 26-31.
 Winslow, Wynne—Orph., Kansas City, Mo., 26-31.
 Wisner, Wilma—Haymarket, Chgo., 26-31.
 Wolowsky Troupe—Orin Brothers, Mexico, Mex., 1-31.
 Wood Brothers—Rutland, Vt., 26-31, Burlington, Vt., April 2-7.
 Wood, M. G.—Pol's, Bridgeport, Conn., 26-31.
 Wood and Ray—Victoria, N. Y., 26-31, Pastor's, N. Y., April 2-7.
 Woodford and Mariboro—Bijou, Battle Creek, Mich., 26-31.
 Woodward, V. P.—Hathaway's, New Bedford, Mass., 26-31.
 Wordette, Estelle—Portland, Portland, Me., 26-31.
 World's Comedy Trio—Orph., San Fran., Cal., 19-31.
 World and Kingston—Orph., Kansas City, Mo., 26-31.
 Orph., Omaha, Neb., April 2-7.
 Wothpert Trio—Shea's, Toronto, 26-31.
 Yeager and Yeager—Wintergarten, Berlin, Ger., 1-31.
 Yerxa-Karina—Orin Brothers, Mexico, Mex., 26-31.
 Young, Mr. and Mrs. Arthur—Pastor's, N. Y., 26-31.
 ZANCIG, THE MYSTERIOUS—Amphion, Bklyn., 26-31, Keith's, Prov., April 2-7.
 Zeno, Jordan and Zeno—Phila., Cape Town, S. A. Jan. 26-March 31.
 Zeno—Bijou, Danville, Ill., 26-31.
 Zimmerman, Al and Pearl—Gem, Superior, Wis., 26-31.
 Zimmerman, Willy—Majestic, Chgo., 26-31, Columbia, St. Louis, April 2-7.
 Zingari Trio—Young's Pier, Atlantic City, 26-31.
 Gotham, Bklyn., April 2-7.
 Ziska and King—Doric, Yorkers, N. Y., April 2-7.

OPEN TIME

FOR
GOOD REPERTOIRE COMPANY
 THE "NEW"

ACADEMY OF MUSIC

HAGERSTOWN, MARYLAND

Has works of April 10th, May 7th, May 21st and 28th
 OPEN THIS SEASON. Write or wire.

CHAS. W. BOYER, Manager
 "Business Pretty Good, Thank You."

Repertoire Attractions Opera Vaudeville Burlesque Wanted

To open Concord Park, Natchez, Miss., May 14th.
 All new, built last season, will give 41 shows, 2, 4, 6, weeks' winning time. If you are afraid, I'll buy. Population 27,000. Seating capacity 1,200. Marie Dale, Grace Haywood, Taylor or Hoyt Stock Co.
 Write time and terms. Address
 M. M. IRWIN, Natchez, Miss.

ENGAGEMENT WANTED with First Class Company by Juvenile Man, Versatile, but Shakespeare preferred.
 28 NOBLE STREET, BROOKLYN, N. Y.

WANTED

Good attraction for Good Friday. One of the best dates in New England.
 J. H. GRAY
 WILLIMANTIC, CONN.

LOOMER OPERA HOUSE
 WANTED: to hear from lady, alto preferred, or gentleman, interested in an
Original one-act Indian Operetta
 Talented assistance considered. Address, "KATUTAN," care Mission Office.

Alice Kauser PLAYS

NEW STOCK PLAYS

NEW REPERTOIRE PLAYS

Address 1432 Broadway, New York.

ON ACCOUNT OF SUDDEN CLOSING
 OF EZRA KENDALL

WILSON S. ROSS

Will Be at Liberty After April 7th

Address Liebler & Co., or Clementine Balha, Mt. Clemens, Mich. House management or with attraction.

BERTRAM C. ROSS AND HARRY B. COOK

CHARACTER AND JUVENILE
 Vaudeville Sketch, Comedy or Drama. Address MIRROR.

John Chandler

Singing Comedian

FIRST-CLASS PRODUCTIONS ONLY
 Address MIRROR

Harry Dickeson

Stage Director and Benjamin Forman, "Sherlock Holmes"
 Management Messrs. Bothner & Campbell
 Address all agents or Sherlock Holmes, (on route) Toledo, Ohio, 26, 31, 31: Grand Rapids, Mich., 1, 2, 3, 4, 4pl.

HERMAN C. HILLER

AT LIBERTY
 MUSICAL DIRECTOR, Piano and Violin expert in chorus work, arranger and composer. Have carefully made (copyrighted) for use in musical extravaganzas, etc. Address
 Care of T. B. INGRAM MUSIC CO., CLAYTON BLOCK, DENVER, COLO.

CHAS. DE FLESH

SCENIC ARTIST, AT LIBERTY
 3 Seasons Adhery Stock Co.; last year Lyceum, Troy Stock; scenery for 9th Ave plays. Address, 27 E. 10th St. New York.

Dora Goldthwaite

AT LIBERTY
 Address, Hotel York, New York City.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Casino Comedy Four, Stinson and Merton, Le Roy and Woodford, Little Garry Owen and company, Johnson, Davenport and Lorella, Huston and Dallas, John F. Clark, the Be-Anos, James and Kitty Brady, Siddons Brothers, and Beaman and Scott.

Keith's Union Square.

Will M. Cressy and Blanche Dayne, Harry Tate's Motoring, Duffin-Kedney Troupe, Mr. and Mrs. Edward Lamonde, Willie Eckstein, Wilson Trio, Leone and Dale, Schubert Quartette, Trumbull and Barnes, Lina Pantzer, and the Three Mitchells.

Proctor's Twenty-third Street.

Henri De Vries, Kitty Tracy's animals, S. Miller Kent and company, the Dollar Troupe, Charles Vance, Allie Gilbert and her Summer Girls, Emma Francis and her Arabian Whirlwinds, Alfred Arnesen, Johnson and Wells, and Gilday and Fox.

Hammerstein's Victoria.

Fred Walton and company, Junie McCree and company, the Hungarian Boys' Band, Frank Bush, Daisy Harcourt, Meers Brothers, Cabaret's dogs, Fred Ray and company, and Rennie and Gaudier.

Colonial.

Horace Goldin, Vesta Victoria, Thomas J. Ryan and Mary Richmond, Jackson Family, Thorne and Carleton, Allie's monkey, J. K. Murray and Clara Lane, Joe Maxwell's Quintette, and Black and Jones.

Proctor's Fifty-eighth Street.

Grace Van Studdiford, Joe Welch, May Boley and the Polly Girls, Ed F. Reynard, the Four Lokans, Charles Leonard Fletcher, Gardner and Stoddard, Sid Baxter, and Ray Cox.

Alhambra.

Kitties Band, Rice and Provost, the Globe of Death, May Belfort, Edmund Day and company, Mayme Hemington and company, Melville Ellis, the Melani Trio, and Brandow and Wiley.

Hurtig and Seamon's.

Le Domino Rouge, Three Crane Brothers, the Eight Brothers, Waterbury Brothers and Tenny, Duryea and Mortimer, Wilton Brothers, the Watermelon Trust, and Hills and Wilson.

Hippodrome.

A Society Circus, with the Bonhair-Gregory Troupe; Marcellina, Ralph Johnstone, the Four Blanes, and others. Commencing Wednesday, March 29, the plunging horses used in the Riders will make their appearance.

LAST WEEK'S HILLS.

PASTOR'S.—Miss Norton and Paul Nicholson were the chief entertainers and were seen for the first time here in a new sketch called "Ella's All Right," written by Miss Norton. It is a quaint conceit, and is as original as Miss Norton's work always is. The scene is laid in a poorly furnished room in which live a young married couple, who have a struggle in making both ends meet, but who are as cheerful as circumstances will allow them to be. Both are employed during the day in different department stores, receiving seven dollars a week each for their services. The time is half-past six in the evening, and both return from work, tired and hungry. The young wife begins preparations for the evening meal by lighting the little oil stove. The husband fries an egg and cuts it in half with a scissors, which he later on uses to separate a loaf of bread into slices. They sit down to their frugal meal and chat about the news of the day—exchanging experiences in a succession of very amusing lines. During the talk, the name of a girl named Ella, who works at the same counter as the husband, brings on a quarrel, as the young man keeps insisting that "Ella's All Right." The wife becomes jealous, and there is a fit of the tantrums that is made very amusing by Miss Norton. She is pacified by receiving a letter from Ella in which she announces her forthcoming marriage, and harmony dwells once more within the four walls of the "home." The sketch is filled with humorous bits of novel stage business which will not be described as plots are always ready to "adapt" new ideas. It is sufficient to say that Miss Norton has scored another distinct success as an authoress, and that she and Mr. Nicholson did full justice to her material. There are no songs, dances, recitations or imitations in the act; it is just a simple little story of every-day life, well told. Louisa Thurber, who makes a stunning appearance, was assisted by four clever dark-skinned comedians who make quick changes and work with great vim. The Spanish song and dance is especially good. The American Comedy Four scored a hit with their singing and comedy. Rice and Miner, always reliable, are still in the ring, and score as heavily as they did many years ago. The acrobatic work of Potter and Hartwell is exceedingly difficult, but they accomplish all of their tricks neatly and without apparent effort. Mona, Ellwood and company won applause and John Zimmer juggled with his accustomed dexterity. Willie Gardner danced as well on roller and ice-skates as most artists do without those handicaps. Frankie St. John and John Le Ferre, who are prime favorites at this house, were enthusiastically welcomed and their individual efforts won plenty of applause. Others in the bill were Harris and Beauregard in "The Country Judge," Carroll and Baker, Williams and Pullman and John and Mamie Conroy. On Thursday Tony Pastor celebrated the forty-first anniversary of his management in New York. An account of the affair will be found in another column of the MIRROR.

KEITH'S UNION SQUARE.—Captain Keller's American Zouave Girls made their first appearance in New York, presenting a drill similar to that done by the Streator Zouaves. Captain Keller has had a great deal of experience in drilling, and he put his new organization through the paces with much success. Three or four of the "girls" have a suspiciously masculine appearance. They are probably experienced in the Zouave business, and were put in so that the novices would not make any mistakes in the complicated wheeling maneuvers. The act is neatly dressed and made a good impression. Hammett Dwyer and company returned in the Saturday. Mr. Dwyer's work in this sketch proves him an uncommonly clever comedian. His support includes Hermine Shone, William McKee and Will Gaylor. A bicycle act, new to America, was provided by the Six Provencians, who are accomplished artists in their line and scored heavily. The Harmony Four, who are credited with a large measure of success during their recent tour of Europe, made their first appearance since their return to their native shores. They have improved their act greatly by introducing a lot of rough comedy that seemed to find great favor. Edward Hughes, as Happy Hooligan, cut many

ridiculous capers, and T. C. Ferguson and F. M. Barrett helped him efficiently. John Lillard tried to be dignified in his dress suit, and sang a tenor solo very well indeed. Bobby North, who has been playing in "The Girl From Kay's," offered a Hebrew monologue that is above the average. He uses a somewhat make-up and his material is quite good. John and Harry Dillon sang in their own peculiar way a few new compositions by themselves. They have two new ditties with silly titles and sillier verses, but audiences sometimes like absurd nonsense, and so the Dillons were recalled several times. Carter and Bluford have an unusually pretentious offering, using two special drops for a connoisseur and an Indian song, both of which pleased. Their dance at the finish won them very hearty applause. "Senator" Frank Bell, after a long engagement in "Way Down East," came back with his stump speech. He dilated upon topics of the day with his usual unctious and many of his remarks were laughed at very heartily. A. W. Aara, the billiard table juggler; Brasil and Brasil, J. Warren Keane, Murphy and Andrews, and the Sawadas, Japanese jugglers, were also in the programme.

PROCTOR'S TWENTY-THIRD STREET.—It is needless to say that with the remarkable programme offered here last week the business was limited only by the capacity of the house. The feature of the bill was the New York vaudeville debut of Grace Van Studdiford, former prima donna of Red Feather and Lady Teasie. Miss Van Studdiford was in excellent voice and sang with her usual skill. "Anne Laurie," "What Might Have Been," "Every One is in Slumberland," "Cupid," and other songs, were in the singer's repertoire. She was given a very cordial reception, but her work did not create a sensation by any means. With Josephine Cohan and Company in Friday, the Thirteenth; James J. Corbett and Company in A Thief in the Night; and Fred Niblo, the American humorist, in the same bill, it is easy to account for the overflowing houses. Mr. Niblo delighted his admirers by presenting an almost entirely new monologue. It is the brightest and best material he has ever had and kept the house convulsed from beginning to end. Mr. Niblo is not like other monologists, as he believes in going forward instead of standing still and rehearsing the same old gags year after year, and he accordingly deserves the warmest praise. Charles F. Benson also added some new jokes to his already amusing specialty and made a big hit. Mr. and Mrs. Gardner Crane and Company, in a Yankee's Love for Dixie, scored as they always do, and the Three Sisters Marcate, Nettie Vesta, in a neat singing specialty; Vinella's horses, and Black and Jones completed a record-breaking programme.

PROCTOR'S FIFTY-EIGHTH STREET.—Fred Walton headed the bill, presenting his admirably arranged pantomime, "Claire's Dream," which made a hit of the most pronounced sort. Mr. Walton is in a class by himself, and his remarkable work as a pantomimist met with a full measure of appreciation. Wilfred Clarke shared the honors with Mr. Walton, and in his new act, "What Will Happen Next?" brought down the house. Stuart Barnes, in his very amusing monologue, Allie Gilbert and Her Summer Girls, the Italian Trio, the Dollar Troupe, Charles Prell's Dogs, the Three Deltons and Nigo, who was a special feature, made up the remainder of the bill, which attracted large audiences.

COLONIAL.—Charles E. Evans and company in "It's Up to You, William," and Frank D. Bryan and his American Girls in their patriotic act shared the honors. Laughs were secured in abundance by the Orpheum Comedy Four, and the equestrian specialty of Madame Theresa Bens was liberally applauded. Kelly and Violon, well dressed and clever; Macart's remarkable dogs and monkeys, Violet Dale in smart imitations of popular players, the Great Max Wilson Troupe of rope artists, and the Three Zolans all met with favor.

HAMMERSTEIN'S VICTORIA.—Henri De Vries played a second successful week in A Case of Arson, and as usual the crowds were very large. George Fuller Golden has recovered his old form, and his stories and other remarks made a pronounced hit. Ward and Curran seemed funnier than usual, as their act is a sort of travesty on De Vries' sketch. Other good numbers on the bill were by the Four Bard Brothers, Rappo Sisters, the Two Pucks, Frank Lynn, Marguerite and Hanley and Boston.

HIPPODROME.—Lent has made a slight difference in the attendance, and while the house is not packed at every performance the business is entirely satisfactory. Among the newcomers who have made hits are the Three Flying Martens, who do a fine act. The Four Rianos, Marcelline and the other splendid turns continued to win approval. J. Parker Coombs, formerly with H. W. Savage, has been engaged to succeed J. Francis Boyle as the Gypsy King in A Society Circus.

HURTIG AND SEAMON'S.—May Boley, assisted by the Polly Girls, headed the bill and gave a very pleasing performance. The Zancigs scored during their second week, and Tom Hearn, a Smokey-Archer Sketch Club, Louisa Brennan, Howard and Howard, Delmorelli and Gilmann, and Orville and Frank rounded out a good programme.

ALHAMBRA.—Vesta Victoria and Cliffe Bessac's Circus were the star features of a big bill that embraced Emma Carus, S. Miller Kent and company, Frank and Jen Latona, Charles Leonard Fletcher, Walter C. Kelly, and the Millman Trio.

The Burlesque Houses.

DAWES.—The Vanity Fair Burlesquers scored with their opening burlesque, On the Fall River Line, and everything that followed was received with applause. The entertaining olio included Ward and Raymond, Conley and Collins, Tokio, Rice and Shaw, and the Wandoo Four. The Female Drummers, a musical skit, closed the bill. This week, Sheridan's City Sports.

GOTHAM.—Fred Irwin's Majestics, including Harvey and Walker, Farron and Fay, the Three Ronays, Quinlan Brothers and Buckley, the Todd-Judge Family, and the Majestic Trio drew big houses. This week, New York Stars.

CIRCLE.—Harry Bryant's Extravaganza company attracted unusually large crowds, who seemed pleased. This week, Rose Hill Folly company.

LONDON.—The New London Gaiety Girls (not from New London, Conn.) entertained audiences that tested the capacity of the house. This week, Star Show Girls.

MINER'S BOWERY.—May Howard and her company attracted a large following and the house was crowded all week. This week, Miner's Merry Burlesquers.

MINER'S EIGHTH AVENUE.—The Parisian Belles, embracing Sutton and Sutton, Burns and Burns, La Belle Marie and others, scored. This week, London Gaiety Girls.

PEPPER THROWN IN THEATRE.

A mania for sprinkling pepper or snuff in crowded places has recently struck New York and the audiences at several theatres have suffered as a consequence of the efforts of practical jokers who have a very crude notion of what constitutes fun. The latest outrage of this kind occurred at Hammerstein's on Sunday evening just as George Fuller Golden began his monologue. Some would-be wag in the front row of the gallery let loose a handful of pepper, which settled like a gentle fall of snow upon the people in the orchestra seats, who were immediately seized with a violent attack of sneezing. Mr. Golden thought that the audience was having some fun at his expense, and was just beginning to call them to time when he caught the infection and had a few good sneezes before he could go on with his act. This underhand (or rather overhead) trick was also played a few nights ago at the Colonial Theatre and was probably done by the same person, who, if caught, should be punished by having about a pound of good red pepper forced into his nostrils.

TONY PASTOR'S CELEBRATION.

At half-past six on Thursday evening last the doors of Tony Pastor's Theatre were closed, as there was not room for another person to get into the cosy little playhouse. The occasion was the forty-first anniversary of Mr. Pastor's management in New York, and his friends turned out in force to assure him that he is still held in very high esteem. Hundreds of people who wished to join in the festivities were turned away disappointed, but those who were fortunate enough to be present proved by the noise they made that they were mighty glad to be on hand. The front seats and boxes were filled with well-known politicians and prominent citizens, and while the various performers who entertained before half-past eight were well received, there was an air of expectancy that showed that Mr. Pastor's promised appearance was what the people were waiting for. At the finish of one of the acts the card-boy came out to change the signs at the sides of the stage, and when he placed the cards with the simple inscription "Tony Pastor" on the racks, the house went wild. The veteran manager stepped from the first entrance in his familiar dress suit and opera hat, and bowed and smiled, as Mike Bernard struck up the introduction to "Sarah's Young Man," a song that Mr. Pastor sang on the night that he made his debut as a New York manager. His reception lasted for many minutes, and then he was allowed to sing the old song, which brought down the house. After more cheering Mr. Pastor sang "Down in a Coal Mine," another old-timer, and the entire audience joined in the chorus with a vim that shook the building. Mr. Pastor as an encore did a few steps that showed that he is still as nimble as ever, and the applause broke out afresh. After this the ushers began a procession down the aisle bearing innumerable floral offerings, and when they had handed up the last piece the stage looked like a flower garden. Then Major Burke stepped from the wings, and in a neat speech presented Mr. Pastor with a huge basket of flowers from the White Rats. Cal Stewart then came forward and laid a floral offering from the Elks at the feet of the manager, who was so overcome that he found difficulty in saying a few words of thanks. During the day hundreds of telegrams and letters were received by Mr. Pastor from all parts of the country, wishing him all sorts of good luck and many more years of usefulness and prosperity.

JUNIE MCCREE.



Photo by Hall, N. Y.

Junie McCree, who has just returned to vaudeville with a competent company, scored one of the hits of the bill at Hyde and Beaman's last week in his sketch, The Man from Denver, a vehicle almost identical with his former success, The Dope Fiend. Mr. McCree is seen to excellent advantage and he has secured some splendid bookings. He is appearing this week at Hammerstein's.

"JINGLES" KEATON KIDNAPPED.

"Jingles" Keaton, the eighteen-months-old son of Joe and Myra Keaton and brother of the famous "Buster," was the hero of a sensational kidnapping case that occurred in Portland, Me., on Wednesday last. The Keatons were playing at the Portland Theatre, and "Jingles" was assisting his parents and brother to entertain the New Englanders by making funny faces at his brother's antics. As a reward for his success his father took him out in his little go-cart on Wednesday morning to show him the site of the new Keith Theatre, where the youngster will probably play a real part at some future day. Mr. Keaton noticed some goods in a shop window adjoining the excavation, and going into the store to make a purchase, left "Jingles" on the sidewalk watching the men digging for the foundations of the theatre, in which the child seemed to be deeply interested. A bold, bad man came along, seized "Jingles," and ran to the nearest corner, where he hailed a passing hack and jumped in, ordering the driver, named George Evans, to drive to the Union Station, and of course, not knowing that he was taking orders from a villain, he complied. Meanwhile the alarm had been given to the father, and he and Manager Moore called another hack and drove at once to the depot, where they found "Jingles" sitting on a bench munching a big stick of candy that the bad man had bought for him. The would-be kidnapper, realizing that he was being pursued, made good his escape. The police have a good description of him, and if he is caught he will get his deserts. "Jingles" will be carefully watched hereafter, as the Keatons have had enough of kidnapping. "Buster" was stolen from them five years ago in New York, but was soon recovered by the police.

CODY NOT TO RETIRE.

Rumors were circulated last week to the effect that Colonel William F. Cody ("Buffalo Bill"), owing to business perplexities, poor health and other causes, would soon retire from the amusement business. The rumor reached Colonel Cody, who immediately called a strong denial, stating that he was in fine health, that business was splendid, and that retirement was the last thing he was thinking of. James A. Bailey, Colonel Cody's partner, in speaking of the matter said: "I cannot imagine how the reports of Colonel Cody's illness and contemplated retirement originated. Certainly there is nothing in his state of health or the success of the Wild West Show in Europe to warrant such statements. When he left New York on Feb. 15 for France he was in perfect health and enthusiastic about the prospects for the season. That feeling was justified by the big business of the opening performances in Marseilles, and the success of the tour since that time has surpassed all expectations. Colonel Cody is so far from retirement that he has arranged already with me to return to the United States with the Wild West Show in next November. He will make a tour of this country with an exhibition that will far surpass anything hitherto seen in the way of rough riding and Wild West presentations."

HENNING, LEWIS AND HENNING.



Photo by Chickering, Boston.

Above is a picture of Hennings, Lewis and Hennings, singers, dancers and comedians, who are scoring a big success in vaudeville. Their skit was an immediate hit upon its first presentation at Dockstader's Theatre, Wilmington, Del., two years ago, and they have not seen much idle time since then. After playing sixty solid weeks in the West, including the Orpheum and Kobi and Castle circuits, and meeting with general approval, they came East and presented the act at Tony Pastor's Theatre, where the audience endorsed the opinion of those who had seen it out of town. At Pastor's they were seen by Bob Manchester, who immediately booked them for forty weeks as the feature act with his Crackerjacks company. Recently they placed their management in the hands of B. A. Myers, who is confident that they have a brilliant future.

SPRINGER HELD FOR TRIAL.

John H. Springer, manager of the Grand Opera House, was arraigned before Magistrate Barlow in the Jefferson Market Police Court on Tuesday last on a charge of violating the law regarding Sunday performances on March 18. Captain Burfield, of the West Twentieth Street Police Station, and two detectives were the complainants. The policemen testified that they saw a vaudeville performance at the Grand Opera House on the night in question, and mentioned the Six Winning Widows and John Zimmer as special numbers that seemed to be out of keeping with a due and proper observance of the Sabbath ordinance. Springer was held in \$200 bail for trial in the Court of Special Sessions. This is the court that acquitted Heinrich Corried of a charge of Sunday law violation a few days ago, but as in his case there was no question of vaudeville the whole matter will have to be gone over again. The Corried case was not a fair test of the law regarding Sunday concerts, and the decision of the Springer case will be awaited with much interest, as it is expected that Police Commissioner Rhaman will suppress all Sunday vaudeville if the decision of the court is adverse to the defendant.

AN INTERESTING DECISION.

Harry Emerson, of Emerson and Omega, was arrested in Albany some days ago on a charge of assaulting a man in the lobby of Proctor's Theatre. When the trial came off Mr. Emerson claimed that he was justified, as the man, who sat with a party of friends in a box, had gazed and insulted his wife and himself during their entire act. The judge, after listening to the testimony, agreed with the actor that he was perfectly justified in administering a physical rebuke to the offender, and Mr. Emerson was honorably discharged. It is more than likely that the man who got the beating deserved it. It frequently happens in vaudeville theatres that performers are gazed unmercifully by men in front seats or boxes, and the performers have no means of retaliation. In this case the actor spotted his man and waited for him until after the performance, when he gave him a thorough dressing down. The learned justice took the proper view of the matter in discharging the actor, who had simply done as any man should do when he is publicly insulted.

HOUDINI STARTLES BOSTON.

Houdini, who has been playing a record-breaking engagement at Keith's, Boston, broke his own record as a jail-breaker last week by escaping from the City Prison on Somerset Street, after being stripped, manacled, searched and locked in a cell on one of the upper tiers. Twenty minutes after he had been locked in he telephoned the police and the others who were waiting in the office of the prison that he was safe in Keith's Theatre. Columns were printed about the affair in the Boston papers in the least from the publicity given to Houdini's achievement. One evening last week a committee from a department store, the employees of which had nailed Houdini in a packing case, from which he escaped March 2, visited the theatre and presented the wizard with a solid gold medal suitably inscribed with a souvenir of the occasion. This was the first medal of this kind Houdini had ever received, and he was deeply affected as he thanked the donors.

MISS BURKHART'S SEASON ENDS.

Lillian Burkhardt will finish her season of twenty-two weeks April 7 at the Orpheum Theatre, Los Angeles, where she began a three weeks' engagement on March 19, after staying a similar length of time at the Orpheum in San Francisco. Miss Burkhardt's home is in Los Angeles, and as she has a baby girl to look after she will not return to the stage for another year at least, and then only for a few months. Her season this year has been the most successful she has ever had and was played entirely in the West. She was offered more than enough Eastern time to fill the entire season, but her domestic ties are too strong for any offers, however tempting, to lure her so far away from her home in the "land of flowers and sunshine." During her stay in San Francisco Miss Burkhardt was interviewed by Ashton Stevens, of the Examiner, who devoted an entire page to his chat with this charming actress, who has produced no less than twenty-four new sketches in vaudeville.

KEITH SECURES TOLEDO THEATRE.

On Wednesday last George H. Ketcham, manager of the Valentine Theatre, Toledo, concluded arrangements with B. F. Keith by which the latter will present vaudeville in the house for five years, beginning Sept. 17. The Valentine was formerly used for dramatic attractions, and the bookings were made by Klaw and Erlanger. The contract with them being about to expire, Manager Ketcham, being entirely dissatisfied with his treatment by the Trust, began to figure on a more advantageous arrangement. He got into communication with the Keith people, and they finally came to terms.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

WILLIAM MORRIS

HOLLAND BUILDING,
1440 BROADWAY cor. 40th STREET
Chicago Office, 167 Dearborn Street

WILL OPEN APRIL 15, WITH STAFF FROM MY N. Y. OFFICE.
JESSE L. LASKY, Manager (formerly with Henry D. Harris).

Booking Exclusively the Following Leading Vaudeville Theatres:

P. G. Williams, Colonial.	Hammerstein's Victoria.	F. F. Proctor's, 2nd Street.
P. G. Williams, Orpheum.	Hammerstein's Roof Garden.	F. F. Proctor's, 5th Avenue.
P. G. Williams, Alhambra.	S. Z. Poll's, New Haven.	F. F. Proctor's, 5th Street.
P. G. Williams, Noe City, Brooklyn.	S. Z. Poll's, Hartford.	F. F. Proctor's, 12th Street.
P. G. Williams, Gotham, Brooklyn.	S. Z. Poll's, Worcester.	F. F. Proctor's, Newark.
P. G. Williams, Manhattan Beach.	S. Z. Poll's, Springfield.	F. F. Proctor's, Albany.
P. G. Williams, Regent Beach.	S. Z. Poll's, Bridgeport.	F. F. Proctor's, Troy.
Henry Myers, Doris, Yonkers.	S. Z. Poll's, Waterbury.	Wilmer and Vincent, Utica.
Henry Myers, Atlantic City.	S. Z. Poll's, Jersey City.	Wilmer and Vincent, Reading.
Henry Myers, Doris, Camden.	S. Z. Poll's, Scranton.	Wilmer and Vincent, Allentown.
Kenny's, Brooklyn.	S. Z. Poll's, Wilkes-Barre.	Weber and Bush, Schenectady.
Trout Theatre, Trenton.	Sheddy's, Fall River.	Weber and Bush, Binghamton.
Merion's, Rockaway.	Hathaway's, New Bedford.	I. C. Mishler, 11th Ave. O. H.
Benderson's, Coney Island.	Hathaway's, Lowell.	Altoona, Pa.
DeMing's, Rockaway.	Hathaway's, Brockton.	I. C. Mishler, New Family The-
H. H. Lamkin, Toledo.	Auditorium, Lynn.	atre, Johnstown, Pa.
H. H. Lamkin, Dayton.		
International Theatre, Chicago.		

12 WEEKS IN NEW YORK CITY WITHOUT A REPEAT 12

Telephone, 953-954-955 BRYANT

Cable Address, WILLMORRIS

BAKER AND LYNN

Presenting THE ELECTRIC BOY
By CHARLES MORWITZ.

Touring England—Moss and Stoll tour.

Address WM. MORRIS.

EDDIE LEONARD

A positive hit in Vaudeville with

Assisted by the SHARP BROTHERS

"A DREAM IN DIXIELAND"

Booked Solid.

Address JACK LEVY, 140 West 42d St., N. Y.

The "Booked Solid" Brothers.

HOWARD AND NORTH

"HAPPY DAYS."

WM. MORRIS.

RICE AND PREVOST

"Bumpy Bumps"

Three seasons Hammerstein's Roof. Re-engaged next season. Booked solid two years ahead.

WM. MORRIS, Agent.

FIRST TIME IN AMERICA!

JAMES H. JEE

The World's Greatest Equilibrist and Champion Jumper
on the Single Thread Wire.

ST. JOHN & LeFEVRE

"A LITTLE OF EVERYTHING"

March 12, Hurling & Seamon's, N. Y.
March 19, Pastor's, N. Y.
March 26, Empire, Pittsfield, Mass.
April 2, Doris, Yonkers, N. Y.

"HE'S CRAZY"

April 9, Keith's, N. Y.
April 16, Empire, Paterson, N. J.
April 23, Empire, Hoboken, N. J.
April 30, Young's Pier, Atlantic City, N. J.

"WATCH HIM"

Time Filled Until July.

BAILEY and AUSTIN

(Formerly comedians, Bailey and Madison.)

(Formerly comedians, Tossing Austins.)

Will consider offer for musical comedy for coming season.

Address en route.

FRED RAY & CO.

(Including LOUIS BENTON and MISS ELLY COLLIER)

In the most amusing burlesque on Shakespeare ever conceived. Season '06-'07 all filled.
16 weeks on Keith Circuit—16 weeks with Wm. Morris.

Address per route.

HARRY

ALICE

JOHN H.

Dudley, Cheslyn and Burns

A refined and original singing and comedy act.

Under the Management of HENRY W. SAVAGE.

ROME AND FERGUSON

Francesca (Bourgeois Frenchman) and Maudie (French Maid).
"PRINCE OF PILSEN" on route.

Louise Dresser

Direction George Homans.

B. F. KEITH'S THEATRES and VAUDEVILLE BOOKING CIRCUIT

Keith's Theatre, Boston, Mass.	Kerens's Maryland Theatre, Baltimore, Md.
Keith's Bijou Theatre, Boston, Mass.	Shen's Garden Theatre, Buffalo, N. Y.
Keith's Theatre, Providence, R. I.	Toronto, Can.
Keith's Theatre, Pawtucket, R. I.	Rockwell, N. Y.
Keith's Theatre, New York City.	Detrol, Mich.
Keith's New Theatre, Philadelphia, Pa.	Portland, Me.
Keith's Prospect Theatre, Cleveland, O.	Warren, Mass.
Keith's Royal Princess Theatre, London, Eng.	Fall River, Mass.
Harry Davis's Grand Opera House, Pittsburgh, Pa.	Lawrence, Mass.
Chase's Theatre, Washington, D. C.	Lowell, Mass.
Grand Opera House, Syracuse, N. Y.	Jersey City, N. J.
Bijou Theatre, Altoona, Pa.	Hoboken, N. J.
	Patterson, N. J.

New Booking for the Season of 1906-7

B. F. Keith's Booking Offices, St. James Building.

S. K. HODGSON, Booking Manager.

Rooms 922 to 928 St. James Building, NEW YORK CITY.

Stuart Barnes

Direction GEO. HOMANS.

Homer B. Mason

American Rep.,
WM. MORRIS.

European Rep.,
THOS. HOLMES.

Marguerite Keeler

EMMA FRANCIS

And Her Arabian Whirlwinds, in Vaudeville.

Direction M. S. BENTHAM.

CHAS. H. BURKE GRACE LARUE

AND COMPANY

THE OUTSIDE INN

A very good act—another one in preparation.

For rates apply, Myers and Keller.

BESSIE VALDARE'S TROUPE OF CYCLISTS

SMARTEST DRESSED AND MOST REFINED BICYCLE ACT BEFORE THE PUBLIC.

Colonial, Lawrence, Mass., week of Feb. 12.

Management

J. M. GARLE

FRED NIBLO

"The American Humorist"

GREEN ROOM CLUB
NEW YORK

ECCENTRIC CLUB
LONDON

JAMES NEWTON DREW AND COMPANY

Presenting MYLES McCARTHY'S Latest Sketch

"A Masterpiece"

"JIM'S BROTHER BILL"

"Excellent support by a clever cast."

"The Hit of the Week." "So quickly and so completely does Mr. Drew change from the convict 'Bill' to the prodigal Gentleman 'Jim' that the audience is positive that one man assumes each role. The two characters follow each other on the stage in rapid succession and it is wonderful that Mr. Drew can change his costume, facial appearance and whole self in such a short time."—Seaford, N. Y. Springs.

Majestic, Dallas, Tex., March 19; Houston, Tex., Majestic, week March 20.

MILLIE BUTTERFIELD & CO.

PRESENTING

"FRENZIED FANCIES"

An elaborately dressed and irresistibly funny act, by Chas. Horwitz. Address WM. MORRIS.

SID BAXTER AERIAL CYCLIST

Assisted by BEATRICE SOUTHWICK.

Originator of Bicycle "Stunts" on Wire.

A Season's Sensation—New and Original.

Address Enroute.

ELINORE SISTERS

In VAUDEVILLE,

Direction GEO. HOMANS.

Hennings, Lewis and Hennings

In a condensed musical comedy, entitled

"MIXED DRINKS"

Booked solid.

MYERS and KELLER, Exclusive Agents.

Re-engaged for next season with "His Highness The Boy" Co.

JAS. B. RAIMUND AND FLO. GOOD

In title role (Eccentric German)

Per. address 302 N. Marshall Ave., Chicago.

As Dottie (Dancing Comedienne)

Management of E. R. MACKAY.

Mr. and Mrs. Gene Hughes

207 W. 87th ST., NEW YORK CITY

Gordon, Horace—Colonial, N. Y., 26-31.
Gordon and Chason—Howard, Boston, 26-31.
Gordon and Hayes—Lyric, Cleveland, 26-31.
Gottlieb, Mr. and Mrs.—Empire, Princeton, Cal., 26-31.
Grady and Scarlett—Tropic, Detroit, 26-31.
Grady and Wilgus—Empire, N. Y., 26-31.
Grambs, The Temple—Buffalo, N. Y., 26-31.
Gray, Cora—Mohawk, Schenectady, N. Y., 26-31.
Gray, Ed.—Mohawk, Schenectady, N. Y., 26-31.
Greene, Margaret—Empire, N. Y., 26-31.
Green and Werner—Mohawk, Schenectady, N. Y., 26-31.
Gunning, Louise—Shen's, Toronto, 26-31.
Hacker-Lester Trio—Grand, Indianapolis, 26-31.
Haines, Nat.—Empire, 26-31.
Haley and Hart—Odessa, Dayton, O., 26-31.
Hall, Artie—Salt Lake, U., 26-31.
Hall and Turner—Orph., Springfield, O., 26-31.
Halt, Fred—Empire, N. Y., 26-31.
Hanson, Harry L.—Orth and Arch, Phila., 26-31.
Hanvey and Deane—Lyric, Ft. Dodge, Ia., 26-31.
Harbach and Harris—Hub, Milford, Mass., 26-31.
Harcourt, Daisy—Victoria, N. Y., 26-31.
Harcourt, Frank—Empire, Chgo., 26-31.
Harden—Empire, Middleboro, Eng., 26-31.
Harmony Four—Chase's, Wash., D. C., April 2-7.
Maryland, Balto., 26-31.
Hart, Desmond and Burrows—Proctor's 125th St., 26-31.
Harrington, James H.—Orth and Arch, Phila., 26-31.
Harrison Bros.—Lyric, Cleveland, 26-31.
Hart, R.—Atlantic Orph., Indianapolis, 26-31.
Hart and Miller—Lyric—Webb City, Mo., 26-31.
Hatch Brothers—Savannah, Ga., 26-31.
Hathaway and Walton—Temple, Detroit, 26-31.
Hathaway's Baboons and Monkeys—Keeney's, Bklyn., 26-31.
Haveman's Animals—Olympic, Chgo., 26-31.
Hawkins, Lew—Temple, Detroit, 26-31.
Hawthorne, Lola—Roxarcher's, Vienna, Austria, 1-31.
Hawthorne and Burr—Keeney's, Bklyn., 26-31.
Hawthorne and Haley—Grand, Syracuse, N. Y., 26-31.
Hayward, Conroy and Hayward—Olympic, Chgo., 26-31.
Hazardous Globe—Keith's, Boston, 19-24.
Hearn, Tom—Chase's, Wash., D. C., April 2-7.
Hickford, Tom—Lyric, Elkhart, Ind., 26-31.
HELENA, EDITH—Austria—Indefinite.
Hencella—Family, Pottstown, Pa., 26-31.
Herald Square Quartette—Hathaway's, Lowell, Mass., 26-31.
Herbert's Dogs—Grand, Indianapolis, 26-31, Columbia, Cincinnati, April 2-7.
MERMANN, ADELAIDE—Proctor's, Troy, N. Y., 26-31.
HERMANN, THE GREAT—Orph., Minneapolis, Minn., 26-31, Orph., Omaha, Neb., April 1-7.
Hersog-Cameras Sisters—Cook's, Rochester, N. Y., 26-31.
Hibbert and Warren—Wheat's, Peoria, Ill., 26-31.
Hickmand and Vinton—Crystal, Denver, Col., 26-31.
Hillman, George—Savoy, Columbus, Ind., 26-31.
Hills and Wilson—H. and S., N. Y., 26-31.
Hillyers, Three—Grand, Hamilton, C., 26-31.
Hoch and Elton—Empire, St. Louis, 26-31, Keith's, Cleveland, April 2-7.
Hodges and Launchmere—Empire, Paterson, N. J., 26-31.
Hoey and Lee—H. and B. Bklyn., 26-31.
Horton, Curtis and Webb—Empire, Paterson, N. J., 26-31.
Holman, Harry—Keith's, Prov., April 2-7.
Holmanns, The Apollo, Nuremberg, Germany, April 1-15, Orph., Frankfurt, Germany, 26-30.
Holtzworth, Haley—Grand, 26-31.
Hooper Quartette—Haymarket, Chgo., 26-31.
Hope and Thelma—Davenport, Ia., 26-31.
Horsky-Bergers—Columbia, Cincinnati, 26-31, Hopkins, Louisville, April 1-7.
Hoselink—Keith's, N. Y., Indefinite.
Howard and Bland—Gotham, Bklyn., 26-31.
Howard and North—Maryland, Balto., 26-31.
Howard and Rutherford—Haymarket, Chgo., 26-31.
Hughes, Mr. and Mrs. Nick—Family, Shamokin, Pa., 26-31.
Hungarian Boys' Band—Victoria, N. Y., 26-31.
Huntress—Unique, Kas. Claire, Wis., 26-31.
Huston and Dallas—Pastor's, N. Y., 26-31.
Huxford and Kieffer—Orph., Bklyn., 26-31.
Hylands, Three—Wagner's, Moline, Ill., 26-31.
Imperial Japanese Guard—Casino, Para., 19-April 20.
Innes and Ryan—Eaton's, Chgo., 26-31, Pastor's, N. Y., April 2-7.
Itala Opera Trio—Proctor's, Albany, N. Y., 26-31.
Irwin, John M.—Columbia, St. Louis, 26-31.
Jackson Family—Colonial, N. Y., 26-31, Orph., Bklyn., April 2-7.
Jacob Doga—Chase's, Wash., D. C., 26-31.
Jacobson and Gardel—People's, Kansas City, Mo., 26-31.
Crawford, Topeka, Kan., April 1-7.
Jennings and Jewell—Bijou, Winnipeg, Man., 26-31.
Unique, Brandon, April 2-7.
Jill Truome—Keith's, N. Y., 26-31.
John, Johnnie—Keith's, Boston, 26-31.
Johnson, Davenport and Lodella—Pastor's, N. Y., 26-31.
Johnson, Henry—Allentown, Pa., 26-31.
Johnson, Carroll—Hayward's, Lowell, Mass., 26-31.
Johnson, Sahel—Keith's, Prov., 26-31.
Johnson and Wells—Proctor's 23d St., 26-31.
JOHNSTONS, MUSICAL—Barrsford Tour, Eng., Jan. 1—Indefinite.
Jones and Hie—Grand, Indianapolis, 26-31.
Jones and Sutton—O. H., Burlington, Vt., 26-31.
Jordan and Harvey—Pavilion, London, Eng.—Indefinite.
Jury Trio—Fell's, Springfield, Mass., 26-31.
Karnaukas Japs—Eden Musee, N. Y.—Indefinite.
Kara—Orph., Bklyn., 26-31.
Kartell, Albert—Orph., Frankfurt, Ger., 19-30.
Kauffmann Troupe—Grand, Pittsburgh, 26-31, Arcade, Chgo., April 2-7.
Kaydell—Majestic, Chgo., 26-31.
Keaton, Four—Howard, Boston, 26-31, Keith's, Syracuse, April 2-7.
Keene, Mattie—Auditorium, Lynn, Mass., 26-31.
Keene, Mattie—Keith's, N. Y., 26-31, Hot Springs, 26-31, Majestic, Dallas, Tex., April 2-7.
Kelly, Sam and Ida—International, Chgo., 26-31.
Kelly, Walter C.—Treat, Trenton, N. J., 26-31, Victoria, N. Y., April 2-7.
Keith's, Hanco Empire, London, Eng., Feb. 26-March 31.
Kelly and Violette—Orph., Bklyn., 26-31, Alhambra, N. Y., April 2-7.
Kenney and Kenney—Hopkins', Louisville, 26-31.
Hopkins' Membre, April 2-7.
Keno Walsh and Melrose—Orph., New Orleans, 26-31.
Kent, S. Miller—Proctor's 23d St., 26-31.
Kent, Dorothy—Grand, Syracuse, N. Y., 26-31, Nov 26-31.
Keogh, Thomas J.—Orph., Los Angeles, 19-April 7.
Keogh, Edwin—Proctor's, Albany, 26-31, Proctor's, Newark, N. J., April 2-7.
Kitties—The Alhambra, N. Y., 26-31.
King, Marie—Orph., Bklyn., 26-31.
Kitabanas—Grand, Pittsburgh, 26-31, Arcade, Toledo, April 2-7.
Klein, Ott Brothers and Nicholson—Yonkers, N. Y., 26-31, New York, April 2-7.
Klein and Klein—Wabash, Ind., 26-31.
Kleis, Paul—Orph., Omaha, Neb., 26-31.
Knickerbocker Four—Des Moines, Ia., 26-31.
Knight Brothers and Sawtell—Keith's, Cleveland, 26-31.
Kohler and Marion—Bennett's, St. Thomas, Ont., 26-31.
Kokin Mignozette—Orph., Denver, Col., 26-31, Olympic, Chgo., April 2-7.
Kollins, King and May—Dallas, Tex., 26-31.
Kosure and Chaplain—Bijou, Jacksonville, Ill., 26-31.
Krona, Arthur and Beale—Orph., Mansfield, O., 26-31.
Kurth and Bussie and Dogs—Hathaway's, Lowell, Mass., 26-31.
La Adella—Star, Hamilton, Can., 26-31, Temple, Buffalo, N. Y., April 2-7.
La Belles, The—Grand, Syracuse, N. Y., 26-31.
La Clair and Trent—Niagara Falls, N. Y., 26-31, Buffalo, N. Y., April 2-7.
La Mout, Ollie—Topic, Billings, Mont., 19-31.
La Mount and Paulette—Savoy, N. Y., 26-31.
La Pearle and La Pearle—Haymarket, Chgo., 26-31.
La Rose and Harry—Fell's, Watertown, Conn., 26-31.
La Tell Bros.—Main St., Watertown, Ill., 26-31.
La Zar and La Zar—Crystal, Milwaukee, 26-31.
Lafayette—Corinth, Miss., 26, Humboldt, Tenn., 27.
Larville 22, Bowling Green, Ky., 28, Richmond, Va., 29, Mountaineer, N. Y., April 2-7.
Lamont's Occations—Olympia, Chgo., 26-31.
Lancaster, Tom—Bijou, Lansing, Mich., 26-31, Bijou, Jackson, April 2-7.
Ladona, Four—Grand, Syracuse, N. Y., 26-31.
Larson Sisters—Keith's, Prov., 26-31.
Lavine and Leonard—Novelty, Bklyn., 26-31.
Lawrence, Al—Hopkins', Louisville, 26-31.
Lawrence, Lionel R.—H. and S., Bklyn., 26-31.
Laws, Edna—Orph., Bklyn., 26-31.
Lawson and Nason—Proctor's, Newark, N. J., 26-31.
Le Brun Grand Opera Trio—O. H., Indianapolis, 26-31, Chgo., April 1-7.
Le Clair, Harry—Orph., Kansas City, Mo., 26-31, Columbia, St. Louis, April 2-7.
Le Clair, John—Auditorium, Lynn, Mass., 26-31, Orph., Utica, N. Y., April 2-7.
Le Dent-Bijou, Marinette, Wis., 26-31, Grand, Joliet, Ill., April 2-7.
Le Fago, The Orph., Omaha, Neb., 26-31, Orph., Kansas City, April 1-7.
Le Roy and Le Vanton—Mohawk, Schenectady, N. Y., 26-31.
Le Roy, 26-31.
Lee and Woodford—Pastor's, N. Y., 26-31, Howard, Boston, April 2-7.
Lee, Henry—Maryland, Balto., 26-31, Chase's, Wash., D. C., April 2-7.
Lee, Irene—Empire, Springfield, Mass., 26-31.
Lelon—Temple, Buffalo, N. Y., 26-31.
Leon, Adeline and Rice—Imperial, Bklyn., 26-31.
Leona and Dale—Keith's, N. Y., 26-31.
Leonard, Eddie—Sera's, Toronto, 26-31, Temple, D., 26-31.
Leonhardt, Al—Crystal, Milwaukee, 26-31.
Leslie, George W.—Orph., Mansfield, O., 26-31, Bijou, Wheeling, W. Va., April 2-7.
Lilly and Daisy—Grand, Portland, Me., 26-31.
Keith's, Prov., April 2-7.
(Continued on page 17.)

VAUDEVILLE.

A phenomenal hit at Proctor's Twenty-third Street and Fifty-eighth Street Theatres. Re-engaged for Proctor's Twenty-third Street, April 9th, and Fifty-eighth Street, April 16th.

HAMMERSTEIN'S, THIS WEEK

Management LOUIS WESLEY

A phenomenal hit at Hyde & Behman's, last week, with

HAMMERSTEIN'S, THIS WEEK.

Management LOUIS WESLEY.

(The Misses HART, BUTLER and Messrs. THRASHER and WARE.)

April 2, Trenton; April 9, Atlantic City; April 16, Hoboken.
GLOVER WARE, Mgr. Address care WM. MOR

Address care WM. MORRIS.

Booked solid until June.

The Mystic and His Hats

Entertained Crowned heads of Europe and Bald heads of America.

The Original Dancing Juggler

**AT LIBERTY APRIL 16
OFFERS INVITED**

Vaudeville Feature Bennett-Moulton Co.
March 22, Allentown, Pa.; week of April 2, Reading

Week of March 26, Allentown, Pa.; week of April 2, Reading, Pa.

Presenting their Musical Fantasy.

"A BIT OF DRESDEN CHINA."

This season booked solid. Now booking next season.

At present successfully playing Keith Circuit. Time and Terms address

MYERS & KELLER

In Their Latest Comedy Creation,
5% PHRENOLOGIST

NOVELTY JUMPING SPECIALTY.

IN A COLLEGE BOYS' DEN.

The most gorgeously staged act in Vanderville. (Special Scenery.) March 25, Orpheum, Omaha.
The great Le Pages are presenting an unusually well staged and well dressed fairy leaping act at the Orpheum Theatre this week, some of the man's jumps being apparently first cousin to the Impresario. —Miss Tribune, March 25. W. MORRIS, Agent.

A hit from Coast to Coast.

WM. MORRIS Agent.

America's Cleverest Eccentric Comedian.

One Great Big Hit.

100

31st week featured as the Tramp in ME, HIM AND I Co.

Look out for the big Vaudeville Act next season. 4 People.

Author of the best one-act Comedies in Vaudeville played by Monroe, Mack and Lawrence, Grace Emmett and Co. crowning, Welp and Co., Millie Butterfield and Co., Le Roy and Clayton, Mr. and Mrs. Gene Hughes, Lizzie Evans and Harry Mills, Dan Quinlan and Keller Mack, Chas. Van Dyne and Laura Deane, Louise Arnot and Tom Gunn, Baker and Lynn Howard and Bland, and many other Hits. Address
Care JOS. W. STEIN & CO. **CHARLES HORWITZ, 34 East 51st St., New York.**

**JACK
NORTH**

Original One-Act Plays

Sketches, Songs for Vaudeville.
244 Broadway—141st Street.

KENNETH LEE

Author of the longest vaudeville run on record
"When Two Hearts are Won"
 Several Sketches ready. Easy terms.
 Room 408 St. James Bldg., 26th Street and Broadway,
 NEW YORK.

Another good way to catch

INNESS AND RYAN ?

Bill them like Barnum's Circus.
Booked Solid. JO PAIGE SMITH, Agent.

KATHERINE STAGG

Novelty Sketches and Burlesques
 Author of "THE LITTLE MOTHER," played seven
 years in Vaudeville. Tel. 791 Marion.
 Call or write, 225 LENOX AVE.

VAUDEVILLE

ONLY ONE LAUGH, 15 MINUTES LONG.

ZAZELL-VERNON CO.

Comic Pantomime. THE ELOPENT

All Agents, or address M. ZAZELL, 141 East 12th St., New York City.

JOHN W. WORLD and KINGSTON MINDELL

Columbia, Cincinnati	Feb. 18	Orpheum, Omaha	April 1
Hopkins, Louisville	Feb. 25	Orpheum, Denver	April 8
Hopkins, Memphis	March 5	Orpheum, Minneapolis	April 22
Haymarket, Chicago	March 12	Majestic, Chicago	April 29
Orpheum, Kansas City	March 15	Columbia, St. Louis	May 7

Agents MYERS and KELLER, 31 W. 31st Street.

ARTISTIC ALWAYS!
Pierce and Maizee
"THAT SWELL DRESSED ACT."
GOWNS BY ROWLEY.
March 12 to April 16, Empire, Johannesburg, So. Africa.

PEORIA, ILL.—Main Street (Davis and Churchill, mgs.): Week 18-25: Great Martynne, Kemp and Pearl, Mile, Tulsa, Ed and Kittie Deagan, Chester, and Jack O'Toole. Huge attendance.—Weast (C. F. Barlow, mgr.): Nellie Bevell, Frank and Rogers, Brant and La Binos, Anderson and Reynolds, and the Francells pleased large houses.

DALLAS, TEX.—Majestic (Nathan Flatshch, mgr.): Amelia, the Hazardous Loop, Fete Baker, McIntyre and Backus, Warner and Lakewood, Warren and Brockway, and Pearl Evelyns 12-17. James Newton Drew and co., Sam Du Vries, Galbreth and Farrell, Berry and Johnson, King Kollins, Cora Youngblood, and the

CHAS. (Two) ALICE

SHRODES

OCCUPIED.

DEBUQUE, IA.—Bijon Gabe Rosenthal, mgr.): Seven Musical Byrnes, Hawley and Leslie, Don and Mace Gaudin, Estelle Leland, Mann, Weaver et al. Kathryn Coffee drew good houses 12-17. Harry and Kate Jackson, Ferguson and Passmore, Harry Baker, James Welton, Kathryn Coffee, and Fay, Coley and Fay 18-24.

DELOIT, WIS.—Bijon (Clarence Burdick, mgr.): The Savoy, J. H. W. Byrne, Sallie Randall, Sells and Wirt, Walter McLanahan, Ed. Butcher and John E. Sullivan and co. drew well 12-18. Editz. Franco, Otis, Rosel, Billy Goud, Valaska Surratt and Julian Kitting headlines for week of 25.

LOUISVILLE, KY.—Business was unusually good at Hopkins' week 18, with Fanny Rice, Brown,

KATIE BARRY
and Company
BOOKING IN VAUDEVILLE Address Mirror

Madge Fox **SHE**
Filip Map Girl
Address Max Hart, 140 W. 43d St., Care Jack Levy.

VAUDEVILLE AGENTS.

M. S. BENTHAM

W. S. BENTHAM
ST. JAMES BUILDING.
 Phone 2548 Madison.

IDA CARLE
VAUDEVILLE AGENT. 707 St. James Building.
 Cable address, "ELRACADI," New York.

Wright and Walker, Bernard Williams, and Stedman's Danine Circus. Very satisfactory performance; attendance good.

ALPENA, MICH.—Bijou (Steele and Denison, mgrs.): Sylvester, Jones and Fringle, Ellmore and Setzman, Georgeanna Peters, Mr. Peters, and Eddie Higgins opened week 19-20. S. R. O.—Item: Steele and Denison have resumed the management of the Bijou.

RICHMOND, IND.—New Phillips Theatre (O. G. Murray, mgr.): Deadwater Trio, Mr. and Mrs. Archie

New York Representative
Howard Ashenbaum, Boston, Mass.

AL. MAYER
VAUDEVILLE AGENT
Room 504, St. James Building

BORNHAUPT

INTERNATIONAL AGENT
St. James Bldg. Tel. 4264 Mad. Sq., N. Y.

TRENTON, N. J.—Trent Theatre (Edward Bonson, mgr.): Large audiences saw Klein and Clifton, Stanton and Modena, Walters and Frouty, Zingari Trio, Leslie and Dailey, Darras Brothers, and a new act allied in the swim by a co. of fourteen people.

JANEVILLE, WIS.—West Side Theatre (James J. Connelley, mgr.): Merax D. Taylor and his co., Stork Trio, Trask and McDermott, and George Hatch. This bill runs until 20, when it changes.

SAN DIEGO, CAL.—Pickwick (Palmer and Falkerson, mngs.): Three Witches, Janette Monitor, Musical Bentley, and Ch. B. B. B.

PORTLAND, ME.—Theatre (James E. Moore, mcr.): Lella Taylor, Genaro and Bailey, Four Kestrels, Quinlan and Mack, Three Marceenas, Leone and ... and Mr. and Mrs. Fred Lester to S. R. O. week 9-24.

WATERBURY, CONN.—Jacques (Harry Parsons, mcr.): The Red Raven Cadets, Kelly, Mason and co., Smith and Fuller, Allen and Le Croix co., Adamini

PORT WORTH, TEX.—Majestic (Charles R. Fisher, mgr.); Belleclaire Brothers, Paulo and Mar-

NEW ORLEANS, LA.—St. Charles' Orpheum
Louis Winston, mgr.; Edwin Stevens, Asst. mgr.
Al. Bruno and Russell, Rawson and June, Howard
Brothers, Foster and Foster, and Ruse and Ellis
closed 19-25.

LAWRENCE, MASS.—Colonial (Al. Haynes,
mgr.) closed 12.

The Alhena, Grand and Lavoy; W. J. Russell, mgr.;
Armin, and Kennedy and Chidley placed large houses
19-24.

MADISON, WIS.—FLOM'S (Fred Flom, mgr.):
Ethel Dell, Corks and Oaks, Douglas and Douglas,
and Brown Brothers and Hopkins 12-17. Attractive
bill; fair houses.

SPRINGFIELD, O.—Orpheum (Orpheum Theatre
Co., mgrs.): Charlie and Edna Place 19-25.

[illegible]

SAN ANTONIO, TEX.—Majestic (F. H. Fitzmaurice, mar.): Raich and Von Kaufman, Otava Janowski, J. C. Prosser, Ed. Matthews, Kierke and Triguillo, Clever Conkey, Howard and Carl and Johnson pleased 11-17. Business good.

MEMPHIS, TENN.—Grand Opera House (A. B. Harrison, mgr.): A splendid bill packed the house week of 19-24. Especially pleasing were the Great African and co., Kono, Welch and Melrose, Hooker and co., and Dare.

HASLETON, PA.—Pamph Theatre (Hershey and Kates, props.; Harry Hershey, mgr.): Miles and Raymond, Accott, Eddie and co., the Danettes, Hobbes and Treumann, Militair, and Edward and co.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): Bristol's ponies, Spook Minstrelia, Howard and Band, Lew Hawkins, Maxmirth Duo, Throe Madcaps, and Johnson and Wells 19-24 to large houses.

QUINCY, ILL.—Bison (Patrick and McConnell, mgrs.): Lew Wells, Welch and Maitland, Henry Greenwood, Ernie and Honeygar, and Orville Grace scored 15-17.

HOT SPRINGS, ARK.—Minstrel (Fred Babin,

YONKERS, N. Y.—Doric Theatre (Henry Myers, mgr.): Excellent attendance all week 12-24 enjoyed the Charlie Chase and the Edwards and Kornell. Berle Harris, Elitz Music, Fred and Mrs. Allison, Casino Comedy Four, and All and Pears.

PAWTUCKET, R. I.—New Theatre (J. W. Caron, mgr.): Professor Matzoni, Alvarotta Trio, La Belle Leonora, Hooley Sisters, William Beverly, Fudge

RICHMOND, IND.—New Phillips' (O. G. Murphy, mgr.): The Great Samartons, Clarence Burton, Mary and Wilma, Cal Lambert, J. Y. Lewis and co., and Leo Tung Foo dressed good houses 12-24.

MANSFIELD, O.—Orpheum (C. L. Hoffmann, mgr.): Edna and the

SCHENECTADY, N. Y.—Mohawk (Weber and Nash, mgrs.): Rosow Midgets, Mallory Brothers, Franklin, and Gerome Mera week of 19. Good houses.

(Continued from page 7.)

DELPHOS.—SHEETER'S OPERA HOUSE (F. I. Staup, mng.) 8vangelist (hypnotist) 12-17 closed with first unsatisfactory entertainment; failed to keep contract. Ackerman and Stroehl (wrestlers) 19; failed business. Hot Time in Cooontown 22. A Romance on Coon Hollow 29. Neighboring Neighbors April 5.

17 presented The Woman in the Case to big business.
Billy Kernand's Minstrels 19; good attendance. The
Heart of Chicago 20; large receipts. Uncle Jos
Simpkins 21; medium patronage. The Beauty Doctor
22, 23, drew well. Confessions of a Wife 24. The
Wizard of Oz 26. Little Duchess 27. Rose Cecil

READING.—GRAND (Nathan Appell, mgr.): Race for Life pleased large houses 15-17. For H

BROWNSTOWN, - OPERA HOUSE, (Lobby, 12:30-1:30 p.m., mar.): A Branch of Kora 16 (please) good ban-

Billy Kernands' Minstrels 19; good attendance. The Heart of Chicago 20; large receipts. Uncle Jos Simpkins 21; medium patronage. The Beauty Doctor 22, 23, drew well. Confessions of a Wife 24. The Wizard of Oz 26. Little Durban 27. Rose Cecili Shay 29. Pink Hussars 30. Hadley's pictures 31.—
ELEVENTH AVENUE OPERA HOUSE, J. C. McNeil.

ALTOONA—MISHLER (J. C. Mishler, mgr.)
Sons's Band 6.—GRAND (Harry Brown, mgr.)
International Stock co. 12-17; fair co.; big business
A Race for Life 19-21; fair co.; big business, Th
Two Johns 22-24. Florence Bindley 26-28. Confession
of a Wife 29-31. Clark-Urban co. in repertoire 2-7.

April 3. William H. Crane in The American Lord 4.
Sousa's Band 6.—GRAND (Harry Brown, mgr.)
International Stock co. 12-17; fair co.; big business.
A Race for Life 19-21; fair co.; big business. The
Two Johns 22-24. Florence Bindley 26-28. Confession

Edward 26. Little Dorness 27. Rose Cecen
Shay 29. Pink Hussars 30. Hadley's pictures 31.—
ELEVENTH AVENUE OPERA HOUSE (I. C. Minkler
mgr.): Van Dyke and Eaton Stock co. presents

MUSIC PUBLISHERS.

THAT
BIG
SONG
HIT

"Can't You See
I'm Lonely"

Published by **Spa-Song** NEW YORK
1433 Broadway, Corner 40th Street

PUBLISHING COMPANY MOVES.

The New York Music Publishing Company is now installed in its handsome suite of offices at 1433 Broadway, having recently moved from 24 East Twenty-first Street. The suite comprises ten rooms, including three handsomely furnished professional rooms, a well arranged stock room, a separate room for band and orchestra, besides the business office rooms, reception rooms, etc. The success of this firm has been remarkable for the short time it has been in business, having published many numbers that are now popular, especially the rustic ballad, "Since Nellie Went Away," which is being sold in enormous quantities and in all probability will duplicate the success of the famous ballad, "Just Tell Them that You Saw Me." Harry Clay Smith is in charge of the professional department.

DOWN IN MUSIC ROW.

Two songs used by Ford and Dot West, published by Walter Jacobs, Boston, are "On Yo' Way" and "Lindy Lou."

The Albany papers recently praised the singing of Mr. Reed, of Vogel's Minstrels. Mr. Reed continues to use "King of the Vikings," a bass and baritone song by the writer of "A Son of the Desert Am I." Vogel's Minstrels are particularly strong in baritone singers, and consequently a splendid list of ballads is rendered by the company, including "Down Where the Silvery Mohawk Flows," "After They Gather the Hay," and "We Parted as the Sun Went Down." All of these numbers are published by Joseph W. Stern and Company.

Derry and Francis, Golden Comedy Four, Harry Le Van, John J. Westor, and Allie Gilbert and her Summer girls are among those using "Keep on the Sunny Side," "Just a Little Rocking Chair and You," "When Mose with His Nose Leads the Band," and "Starlight."

Stone and Sheldon, May Adams, and Philbrooks and Reynolds report good results from the use of "Keep on the Sunny Side." Published by the house of Haviland.

Morgan and Crane, known as the Tally-Ho Duo, now in the Middle West, write Walter Jacobs, Boston, that his song, "My Dusky Rose," is a great success as rendered by them. Another team using this song, especially featured, is Jones and Sutton.

A new baritone and bass song, entitled "The Harbor of Home, Sweet Home," by Benjamin Hapgood Burt and Alfred Solman, writers of "Little Girl, You'll Do," is attracting considerable attention both as a stage song and for concert work as well. It combines an intelligent story and a stirring melody. Quartette and concert singers are flocking to Stern and Company for this number, who pronounce it the legitimate successor of "Asleep in the Deep."

"Good-bye, Mister Greenback," the latest coon song by the composer of "By the Watermelon Vine (Lindy Lou)," etc., etc., starts out like the "real article." Among the good acts to take up the song already are Fanny Winfred, with the Golden Gate Quintette, Murphy and Francis, Jumper and Hayes, the Bowery Newboys' Quartette, Jones and Sutton, Fox and DuBall, Henry Myers, Yorkie Comedy Four, McGee and Collins, Arlington Comedy Four, Kimball Brothers and many others. The song is featured in Boston this week at the Bowdoin Square by Elmer Haviland, principal comedian; at the old Howard by the Alabama Four, and at Austin and Stone's by Mabel Lockhart, with Powell's Minstrel Girls. As is the case with all of Mr. Allen's songs, this number is published by Walter Jacobs, Boston.

Maud Rockwell is unusually successful with the Remick publications. Her husband, Chris Brown, is the popular manager of the International circuit of theatres, comprising seventy-one in all. The Remick publications are to be featured and programmed over the entire circuit by arrangement with Homer Howard, of the Chicago Remick offices.

Jeanette Dupre writes that the manager of Kerman's, Baltimore, stated that she has the best repertoire of songs heard in his house this season. She is singing "Somebody's Sweetheart I Want to Be" and "I'll Do Anything in the World for You." Both songs are published by Gus Edwards Music Publishing Company.

Mrs. Bob Fitzsimmons writes from Proctor's, Troy, that she had the audience whistling the catchy chorus of "I'll Do Anything in the World for You."

Crawford and Griffin, formerly Crawford and Gaston, are using "I'll Do Anything in the World for You," and state that they have not had a song to equal it since "Mamie."

Sadie Leonard, with The Dainty Duchess company, is using "Honey, Won't You Love Me Like You Used to?"

The Columbia Four are featuring "Daisy Dooley," "Where the Suwanee River Winds Its Silvery Way," and "I Never Had a Friend Like Mine."

Viola Van Ordler is using to advantage "It's Up to You to Move."

The Mound City Quartette speak highly of the songs they are singing—namely, "Where the Suwanee River Winds Its Silvery Way," "A Daughter of Vanity Fair," and "Honey, Won't You Love Me Like You Used to?"

"Stevens and Keely have added to their repertoire "It's Up to You to Move," "Daisy Dooley," and "Julie."

May Irwin in Mrs. Black Is Back is singing the popular "By the Watermelon Vine (Lindy Lou)."

Alice Hanson and Mollie Williams, in vaudeville, are singing "When Mose with His Nose Leads the Band" and "Keep on the Sunny Side," by Drislane and Morse.

Tyce and Jermon write that Theodore Morse's new ballad, "I'll Always Wear Your Image in

MUSIC PUBLISHERS.

THE SEASON'S BIG MARCH SONG HIT

Coming Through the Rye,
Jennie Mine

By EDWARD MADDEN and BENNETT SCOTT.

THIS IS THE CHORUS:
Hear the bugles calling, Jennie Mine,
See the boys are falling into line,
Wear the roses that I gave you,
Just for Auld Lang Syne.
Though your heart grows weary, do not you sigh,
I will come back, dearie, bye and bye.
And I'll kiss your tears away, when I meet you
Coming through the Rye.

BEAUTIFUL SLIDES NOW READY

Send Recent Programmes—NO CARDS

PUBLISHED BY
FRANCIS, DAY & HUNTER

(The English Music House)
15 West 30th St. (near Broadway) New York City
SAM GROSS Mgr. Prof. Dept.

LONDON, ENG., 142 Charing Cross Road.

JESSIE MAE HALL



Here is a picture of the dainty doll comedienne, Jessie Mae Hall, who has won fame for her artistic work and her clever rendition of juvenile songs. She has just closed a very successful season in the Street Singer and received unanimous praise from the press and public wherever she appeared. She will star next season in a Southern comedy drama entitled "In South Carolina," in which she will portray the character of a twelve-year-old girl which will give her ample opportunity to render several juvenile songs. In South Carolina will begin the season late in August under the direction of Oliver Morosco, who promises a cast of well-known players together with a splendid scenic production. Miss Hall possesses a phenomenal voice, singing in three octaves, her top note being E above high C.

My Heart," was a first-night hit with them at Hammerstein's.

The Vanderbilt Cup, with Elsie Janis, is enjoying a long and successful run at the Broadway Theatre. All of the numbers are popular, especially "The Little Chauffeur" and "Some Place in the World There's a Girl for Me." All of the numbers used in this production are published by Jerome H. Remick and Company.

In Powers and Degner's new production, "Too Rich to Marry," several songs from "The House of Hits" will be featured, including "I Like Your Way," "Since Father Went to Work," "Nancy McIntosh," and "Nora, My Irish Rose." The latter song is sung in Sergeant Brue, sharing honors with "Dearie" in the number of encores.

Mamie Remington continues to meet with success singing "The Leader of the German Band" and "Keep on the Sunny Side." Published by the house of Haviland.

Walter Gumble is now in charge of the band and orchestra department of the New York offices of Jerome H. Remick and Company. Walter is a brother of the genial Mose Gumble, the popular and well-known manager of the professional department.

CUES.

Carl Nelson Hunt is now editing the *American Marine Engineer*, published at Chicago, but will return to managerial duties next season.

Helena Frederick, after a two months' outing in Tennessee, is back in New York. She reports that she is in better condition, both physically and vocally, than she has been for some time past.

In commemoration of the 2,500th performance of "Way Down East in Greater New York," the management of the West End Theatre, William A. Brady and Joseph R. Grismer, distributed handsome miniature loving cups to the ladies in attendance last evening.

The real estate holdings of the Gilsey estate, including Proctor's Fifth Avenue Theatre and the Princess Theatre, are to be sold at auction, on April 11.

Mexicana will end its run at the Lyric Theatre on April 7 and open on the following Monday at the Garrick Theatre, Chicago.

Arnold Daly will begin an engagement in Arms and the Man at the Lyric Theatre on April 16.

De Wolf Hopper in Happyland leaves the Casino Theatre on April 6 to give up the stage for rehearsal of The Social Whirl, which is to open there on April 9.

What the Butler Saw will follow Gaieties at the Garrick Theatre on April 16.

Georgia Welles was ill and out of the cast of The Clansman all last week. She was taken to Memorial Hospital, where an operation for appendicitis was performed.

A matinee of Mile. Modiste will be given this (Tuesday) afternoon, on account of the press of suburban demands.

Special matinees of The Music Master will be given on March 29 and April 5.

The Actors' Society of America will hold its third annual benefit at the Hudson Theatre Friday afternoon, May 4.

A matinee of Happyland for women only will be given at the Casino Theatre on March 29. Even the regular officials of the house, such as the ushers and doorkeepers, will be replaced by women.

Florence Smythe has recovered her health and will rejoin the Western County Chairman company this week.

The 150th performance of The Lion and the Mouse at the Lyceum Theatre will be given on March 30.

It is reported from Cleveland that Olga Nethersole has announced her intention of abandoning the stage in eight years to devote her entire

MUSIC PUBLISHERS.

Floating Along

Has Made the Biggest Hit of any Song in Our Collection and performers are

Getting Big Results

Wherever and Whenever they sing it.

Floating Along "Romanza"

The Instrumental Arrangement, while only out a short time, is keeping us busy filling orders. We are betting it will reach

The Million Mark

We publish these successes, "My Jap From Tokio," "On a Holiday," the great novelty coon songs, "Maisy Maid," and "De Cleanin' Man," and the wonderful ballads, "When I Am Yours," and "Old Day Dreams." The Usual Professional Courtesies Extended.

C. C. PILLSBURY COMPANY
Minneapolis, Minn.

MUSIC PUBLISHERS.

Absolutely
The Ballad Success
of the Season

When the Mocking
Birds are Singing
In the Wildwood

You hear it everywhere
Because
It is sung everywhere.

Jerome H. Remick & Co.

45 W. 28th Street, - New York
Mose Gumble, Gen. Mgr. Prof. Dept.

**R. J. JOSE, LOTTIE GILSON,
MRS. MARK MURPHY, KITTIE MONTGOMERY,
ADELE RITCHIE**

and many other famous singers are using the

NEW YORK MUSIC PUBLISHING HOUSE SUCCESSES
Now Located at 1433 BROADWAY, Corner 40th Street.

"Keep On The Sunny Side"
Is the latest "wheeze" of Theodore Morse

Published by **FREDDIE HAVILAND**, on 37th Street, New York

THAT'S
THE
SONG

I COULD LEARN TO LOVE YOU
If you'd let me try

Everybody wants it—Send program for copy—No cards.

CONTINENTAL MUSIC CO., B'way and 28th St., New York.

The Isle of Spice - The Royal Chef - The Yankee Regent

BEN. M. JEROME

Address, care GARRICK THEATRE, Chicago, Ill.

This is that great, sweet, melodious original and most popular waltz song in the world,

"If a Girl Like You Loved a Boy Like Me"

By COBB AND EDWARDS

Published by "THE HOUSE MELODIOUS"

GUS EDWARDS MUSIC PUB. CO. 1512 Broadway, New York

ROBINSON CRUSOE'S ISLE Made Cabili's New Song Hit in "Moussillon."	PRISCILLA Colossal International and Two-step by composer of "Pony Piper," "Polly Pina," etc. DEALERS—Send for special trade price on above. JOS. W. STERN & CO., 34 East 21st St., New York	DEARIE Greatest Love Song of the Century. Song in "Sergeant Brue."	MILO Novelty Song Success of "Nuts in the Wood" Production.	Golden Autumn Time My Sweet Elaine New Music Ballad by composer of "Sweet Adeline," and "Harvest Moon is Shining on River."
--	---	--	---	--

MY DUSKY ROSE

Is the latest by the composer of the famous "By the Watermelon Vine, Lindy Lou."

WALTER JACOBS, 167 Tremont Street, BOSTON

**R. U. A—
Singing
Soubrette?**

**J. H. Remick & Co.,
45 W. 20th St.
N. Y.**

IF SO, READ THIS CHORUS—

I won't play unless you coax me—
I don't like you any more;
I won't bring you any candy
When I come back from the store,
I won't help you wash the dishes,
You can bake the mud pie too;
I won't play unless you coax me;
I don't care—I'm mad at you.

"I NEVER GET ENOUGH TO EAT"

"On the Side Streets 'Round the Town," but "They All Spoke Well of You" "My Sunburst Lily" while the "Lights of Home" were brightly shining on "Just a Picture of You," "Back, Back to the Dairy." Professional copies of these Seven Great Popular Songs will be sent FREE to professional singers only, sending program, on receipt of a two cent stamp. Get in line with the headlines and send for them now.

C. L. PARTEE MUSIC COMPANY, 23 East 20th Street, New York City
Publishers of "Songs that Make a Singer Popular."

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.

Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.
PIONEER MUSIC PUBLISHING CO., 203 Manhattan Bldg., Chicago, Ill.

time to caring for consumptives. She is said to carry on a continual correspondence with a famous tuberculosis expert for the purpose of studying the disease.

Louis Harrison will replace Thomas Q. Seabrooke in the cast of Mexicana on March 31.

George C. Haselton, author of Mistress Nell, has sold the German rights of the play to a Berlin manager, who will produce it this Spring.

It is reported that Madame Nasimoff, the leading woman of the Russian Players, is to study English in order to play in that language.

Grace George is going to add Pinero's comedy, The Schoolmistress, to her repertoire next season.

Mrs. Etta Reed Payton was seriously burned about the hands and head last Thursday night, while extinguishing a fire in a closet in her home in Brooklyn.

The Louvre Theatre, in Juneau, Alaska, a two-story building, which was erected fifteen

years ago at a cost of \$25,000, was destroyed by fire March 17. John King, who did a fire-eating specialty, is reported to have been burned to death during the catastrophe.

Augustus Barrett, author of the musical comedies, Captain January and Kitty Gray, arrived in New York on March 22. He may put on a new musical comedy here during his visit.

ENGAGEMENTS.

Al. Phillips, as leading man, with Albee Stock company, Pawtucket, R. I.

For The Plainman: Anne Sutherland, Florence Lester, Thurlow Bergen, Charles Butler, Hardee Kirkland, and Escamille Fernandez.

Jefferson Hall and Gertrude Maitland, for the Academy of Music Stock company, Lowell, Mass.

Clinton Newton, as press agent for Sun Brothers World's Progressive Railroad Shows, coming at Savannah, Ga., early in April.

Harriet Willard, with The Two Johns.

PROFESSIONAL CARDS.

**HOPE
BOOTH**

(Mrs. Rennold Wolf)

PROFESSIONAL CARDS.

In Vaudeville
Supported by a
Company of Legitimate Comedians
Presenting
One-Act Plays by Wm. M. Cressy.
Address care DRAMATIC MIRROR.

Bertram Lytell

LEADING MAN

Baker's Theatre, Rochester, N. Y.

GILBERT ELY
CHARACTER ACTOR
STAGE DIRECTOR
Of the FOREPAUGH STOCK CO.
CINCINNATI. Address Hotel Sterling.

JAMES A. BLISS

THE SOMEWHAT STOUT COMEDIAN.

COL. RALEIGH in THE MAN ON THE BOX

Management of WALTER K. LAWRENCE

AT LIBERTY, FOR STOCK, MAY 28.

**GRACE
HOPKINS**

ENGAGED FOR
MARCHING THROUGH GEORGIA
Company

**GRACE
HOPKINS**

BERT COOTE

Care S. K. HODGDON,
St. James Bldg., New York.

London address,
150 Oxford St., London, Eng.

INEZ SHANNON

With her Trio of Child Artists,
LITTLE FRANCES, MASTER PAT
and BABY ZYLLAH

Management of KLAU & ERLANGER.

Emily Dodd

Direction Wm. B. Brady.

Robert B. Mantell Co.

Edward B. Haas

LEADING MAN

People's Stock Co.

People's Theatre, Chicago, Ill.

Re-engaged Season 1906-1907

GEORGE ALISON

LEADING MAN

Players' Stock Co., Bush Temple, Chicago, Ill.

JOSEPH KING

Plays and Sketches Written and Staged.

Directing the Tour of JANE DORÉ in "EAST LYNNE."

Address 601 Times Building, New York.

"A WORLD WIDE CIRCULATION."

The Oldest and Most Influential Theatrical and Vaudeville Journal

THE ERA

Established 1857.

"The Era" Buildings, 5 Tavistock Street, Strand, London, W. C. (Two doors off Wellington St.)

Foreign Subscriptions, 25s. per annum.
Professional Advertisements, 6d. per line.

AMERICAN ARTISTS VISITING THE METROPOLIS USE THE ERA OFFICES
AS THEIR PERMANENT LONDON ADDRESS.

2,500 Articles Advertise in its Columns Weekly.

ESTABLISHED
1850

The Stage

PRICE, 2d.
WEEKLY.

The Leading English Theatrical Newspaper. Circulation Guaranteed
larger than that of all other English Dramatic and Musical Journals com-
bined. May be obtained at

The International News Co.
82-85 Duane St.

Samuel French,
22-24 West 22d St.

NEW YORK

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

LENTEN LAUGHS.

The man who can take an umbrella to church and leave it in the vestibule has true Christian
faith. Lent lasts forty days—because it takes the average woman that long to decide what kind of
of an Easter hat she wants.

JACK E. MAGEE

THE PHILOSOPHICAL COMEDIAN

This week—Century Theatre, Kansas City, Mo.
Whatever a man seweth, that will he easily rip.

Annual Tour

MR. KIRK BROWN

And His
Excellent
Company

Presenting Complete Productions of

THE CHRISTIAN
BY RIGHT OF SWORD
LADY OF LYONS

UNDER THE RED ROBE
OTHELLO
SHANNON OF THE 6TH

Management J. T. MACAULEY.

EUGENE MOORE

Leading Man—At Liberty.

Address MIRROR.

HENRY DUGGAN

IN VAUDEVILLE

With FRANCIS OWEN.

Week March 26, Poli's, Hartford, Conn.

WILLIAM NORTON

Proctor's Stock Company.

MINNA PHILLIPS

Featured as Lady Henrietta in The Duke of Killicrankie

Address Actors' Society or care DRAMATIC MIRROR.

John Whitman
THE CALEDONIA, 28 W. 26th Street, N. Y.

JOSEPH HART AND

CARRIE DE MAR

Care W. A. BRADY,
N. Y. Theatre Bldg.

Harry Leighton

ROBERT B. MANTELL CO.

Management of W. A. Brady.

Sedley Brown

DRAMATIC DIRECTOR

WOODWARD STOCK CO., OMAHA, NEB.

ALLEN, LAURETTE

Char. At Liberty. 505 W. 92d St., Englewood, Ill.

BRANDON, ETHEL

Specially engaged, Mrs. Blackwell in The Title Mart.

CARHART, JAMES L.

Address The Players, 18 Gramercy Park, New York.

DE VOE, PASQUALINA

Address Mimon.

HADLEY, HELAINE

Address care Actors' Society.

HEXT, EFFIE

Featured Frank Rich Stock Co. Address Mimon.

LORIMER, WRIGHT

Address Mimon.

McCANE, MISS MABLE

Prima Donna, His Highness the Beg, 1895-4.

PITT, MARGARET

Permanent address Actors' Society.

PLUMER, LINCOLN

Next season, Human Hearts (Western).

RYLEY, J. H.

Address care M. Varian, Pinner, Middlesex, England.

SEAY, CHARLES M.

Actors' Society, N. Y. City.

THOMPSON, W. H.

Principal tenor, His Highness the Beg, 1895-4.

TRADER, GEORGE HENRY

Permanent address, Actors' Society of America.

WARD, CARRIE CLARK

Character. Woodward Stock Co., Omaha.

WILDER, MARSHALL P.

Phone 2188 River. The Players, 220 W. 97th St., N. Y.

WILLIAMS, CORA H.

Melbourne, Gay Lord Vandy. Apollo, London, Eng.

WILLSEA, BERTHA

Leads and Char. Comedy. Address Actors' Society.

GUIDO MARBURG.

WILLIAM GILLPATRICK

Marburg and Gillpatrick

(Adaptors and translators of "Mists of the Lowlands")
Plays, Adaptations and Translations of Spanish and Italian
Plays. Address

MANHATTAN THEATRE, New York, N. Y.

GUIDO MARBURG.

BLANCO MARBURG

Marburg and Marburg

Plays, Adaptations and Translations of German and French
Plays. Address

MANHATTAN THEATRE, New York, N. Y.

There is Only One

Sadie Connolly
Starling, Character Irish Comedienne.
Irish Opera Next Season. 120 Third Ave., N. Y.

ELOCUTION, ACTING, ETC. ELOCUTION, ACTING, ETC.

FOUNDED 1884

AMERICAN ACADEMY OF DRAMATIC ARTS

and **EMPIRE THEATRE DRAMATIC SCHOOL**

FRANKLIN H. SARGENT, President.

From the article by BRONSON HOWARD in The Century Magazine:

"We have been the first in the world to establish a fully organized school for the training of young men and women for the stage, with a large corps of teachers (twenty-four) for the various branches of the art, with additional lecturers, and with special exercises in each requirement, physical and intellectual. The Conservatoire of Paris immediately comes to the reader's mind. But that excellent institution has no such organization as the most fully organized school of acting in the United States, the oldest of its kind in the world, the AMERICAN ACADEMY OF DRAMATIC ARTS, of which Mr. Franklin H. Sargent is the founder and president."

SUMMER TERM OPENS APRIL 3.

For Catalogue and Information apply to The Secretary, Room 141, Carnegie Hall, New York.

ALVIENE

INSTITUTE

...OF...

DRAMATIC ART

Under the Personal Direction of Claude M. Alvieni

Grand Opera House Bldg., 23rd St. and 8th Ave.
Entrance 269 8th Ave.

Graduating course in DRAMA now forming.
Public students' performances every two weeks.
Summer term begins May 1st, 1906.
Thorough and practical training for the professional stage.
Write for illustrated booklet containing a list of one thousand successful students now on the stage and how they have succeeded.

Students of this Institute graduate as professional actors, not as school graduates who are only beginners in the Profession. The Stock Company course of training offered at this Institute is given in addition to the technical course, affording students the practical experience necessary to give them the finish to their work with which the professional actor is identified, thereby meeting the demands of managers who engage only experienced artists.

The American School of PLAYWRITING

FIFTH YEAR

BY MAIL. MONTHLY PAYMENTS.

There are Schools for the teaching of painting, music and other arts. Playwriting is an art. Can you give any one reason why it cannot be taught? This was the first School of the kind to be established in the world, and it is now, as it expands, to remain THE first.

SIR HENRY IRVING: "You may be the mightiest genius that ever breathed, but if you have not studied the ART of writing for the stage you will never write a good acting play."
MR. THOMAS DIXON, JR., a man of genius, open minded and clear sighted, author of "THE CLANSMAN," a play that is turning people away at every performance throughout the South, kindly writes: "I learned more from your course in one year than I could have gotten in ten years unaided. It is new, not found in books, thorough and practical. The student of the drama who neglects this course is missing the opportunity of a life. I could never have written 'THE CLANSMAN' without the grasp of principles I got from you. Our association has been an inspiration to me from the first." Circular.

W. T. PRICE, 1440 Broadway, New York City.

("The Technique of the Drama," by W. T. Price, \$1.50; Brantano's, or as above.)

LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania.)

GARRICK THEATRE BUILDING

No. 1826-28 Chestnut St., Philadelphia, Pa.

HENRY LUDLAM, Director.

Faculty composed of eminent specialists in all departments essential to an education in Dramatic Art. This school teaches the Dramatic Art in all its branches, and graduates (with Diploma) competent Actors, Actresses, Elocutionists, Orators and Public Speakers. A practical course in Voice Building, Analysis Reading, Fencing, Dancing, Make-up, Costuming, Rehearsal and Public Performances.

Winter Term—seven months—begins Oct. 2. Summer Term—four months—begins May 1.
Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

COSTUMES, ETC.

COSTUMES, ETC.

FRANKLIN VAN HORN

Telephone, 6569 GRAMERCY

VAN HORN

Theatrical and Historical Costumer

34 EAST 20TH STREET Near Broadway NEW YORK
PRODUCTIONS A SPECIALTY

DO YOUR WIGS FIT
AND LOOK NATURAL?

Call upon or send to

CHAS. L. LIETZ

39 West 28th Street, N. Y.

DO YOUR PAINTS &
POWDERS WORK SMOOTH
AND BLEND?

Eaves Costume Co.

REMOVED TO

226 West 41st Street

Opposite New Amsterdam Theatre.

TELEPHONE, 4763-88th.

PLUCKER and AHRENS

Successors to CHARLES MEYER

Practical Wig Makers.

Street Wigs and Toupees Artificially Made.
Theatrical Work a Specialty.

25 East 20th Street, New York.
(3 doors East of Broadway.) Telephone 2261 GRAMERCY.

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER

McVICKER'S THEATRE, - - CHICAGO, ILL.
Telephone—Central 604. Send for Catalogue.

Tel. 711 Chelsea Estimates Furnished

HAYDEN

THEATRICAL COSTUMER

163 West 82d Street.
Street and Evening Gowns made on short notice. Military.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

Established 1893

STANHOPE-WHEATCROFT

DRAMATIC SCHOOL

31 West 31st Street, - - - NEW YORK

Six Months' Graduating Course in Drama. Now in Session. Special Classes. Private Instruction, Practical and Thorough.

Public Matinees During the Season

Summer Term Begins May 1, 1906.

Write for particulars.

ADELINE STANHOPE-WHEATCROFT, - - - Director

THE NATIONAL CONSERVATORY

DRAMATIC ART

OPEN THE YEAR ROUND

UNDER THE DIRECTION OF

F. F. MACKAY

WINTER SESSION OPENS OCTOBER 4, 1905.

Saturday Morning Class begins October 14th.

Actors coached in special characters and in all dialects. Office hours from 9 A.M. to 5 P.M.
SEND FOR PROSPECTUS. 19-25 W. 44th St. (near Fifth Ave.), New York, N. Y.

SCHOOL OF ACTING

OF
THE CHICAGO MUSICAL COLLEGE

HART CONWAY

DIRECTOR

A School of Practical Stage Training. Endorsed by the leading managers, critics and actors. Fully equipped stage for rehearsals and public performances. CATALOGUE MAILED FREE.

Address WM. K. ZIBOFELD, 202 Michigan Blvd., Chicago, Ill.

MISS SYDNEY COWELL

Prepares pupils for Stage or Vaudeville. Comedy, Character, and Musical Roles, a specialty.

Address, 581 FIFTH AVENUE, New York.

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Ida Conquest, Marie Cahill, Margaret Fuller, Grace George, Janet Waldorf, Charlotte Hillson, Clara Bloodgood. Send for Circular.

48 W. 51st Street, New York.

TORRIANI SCHOOL OF SINGING

489 Fifth Avenue, N. Y.

Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address

FERDINAND E. L. TORRIANI

MRS. SOL SMITH

DRAMATIC INSTRUCTOR
Producer for private exhibitions. Special attention given to Coaching. Professional Women's League Assembly Hall, 108 W. 45th St., Fridays 3-5 P. M. Lessons by appointment.

COSTUMES, ETC.

MILLER

COSTUMER

136 N. 7th St., Philadelphia

TO HIRE—Everything pertaining to theatrical productions, professional or amateur.

MISS R. COHEN W. 280 W. 74th St.

Formerly 188 E. 70th Street.
Telephone No. 1639 Columbus.

OGDEN CRANE

SCHOOL OF OPERA

AND

VOICE CULTURE

115-116 CARNEGIE HALL, MANHATTAN

Ambitious singers guaranteed an appearance in Opera in a New York Theatre; next production, "Chimes of Normandy." School remains open all Summer.

TERMS ON APPLICATION.

STAGE SCHOOL Stage Dancing, Vaudeville

Acting, Stage Time Songs

Chorus Work, Dramatic Art, Elocution, Vocal, Etc.

Irish Jig, Cake Walk, Clog, BUCK, Skirt, Etc.

(Stage Engagements Guaranteed.)

PROF. RIDGE, MISS LEE and others.

127 La Salle St., Chicago, Ill. Circulars free

(References—all theatrical agents.)

COSTUMES, ETC.

New York Chicago

WM. NEPNER WIG CO.

Loading Wig Makers

124 W. 28th St. Chicago Opera House Block

NEW YORK CHICAGO

Tel. 82-82d St.

SEND FOR CATALOGUE

WIGS FOR SALE AND TO HIRE

Any part of the world

Jos. Hemberger

MERCHANT TAILOR

405 Sixth Avenue First Floor

LATEST SPRING AND SUMMER

IMPORTATIONS NOW READY.

DRESS SUITS A SPECIALTY.

Ladies' GOWNS ANDREWS

SLIGHTLY WORN

Furs of All Kinds

146 State Street. CHICAGO

SERGEL'S MODERN PLAYS

Edited by R. BRIMLEY JOHNSON and N. ERICHSEN.

It is the aim of this series to represent, as widely as possible, the activity of the modern drama—not confined to stage performance—throughout the Continent of Europe. Each, small 4to, gilt top, \$1.25 net.

THE DAWN. By Emile Verhaeren. Translated by Arthur Symonds.

THE STORM. By Ostrovsky. Translated by Constance Garnett.

THREE PLAYS: Alladine and Palomides, Interior and The Death of Tintagiles. By Maurice Maeterlinck. Translated by Alfred Sutro and William Archer.

THE FATHER. By August Strindberg. Translated by N. Erichsen.

THE COMING OF PEACE. By Gerhard Hauptmann. Translated by Janet Achurch and C. E. Wheeler.

LOVE'S COMEDY. By Henrik Ibsen. Translated by C. H. Herford.

THE REVOLT AND THE ESCAPE. By Villiers de L'Isle Adams. Translated by Theresa Barclay.

A FEW OF THE POPULAR PLAYS IN **SERGEL'S ACTING DRAMA**

ARIZONA. By Augustus Thomas. Paper cover, 50 cts.; cloth, \$1.25.

ALABAMA. By Augustus Thomas. Paper cover, 50 cts.; cloth, \$1.25.

THE PHOENIX. By Milton Nobles. Paper cover, 50 cts.; cloth, \$1.00.

FRANCESCA DARIMINI. By George H. Baker. Paper cover, 50 cts.; cloth, \$1.00.

TRELAWNEY OF THE WELLS. By A. W. Pinero. Paper cover, 50 cts.

THE BENEFIT OF THE DOUBT. By A. W. Pinero. Paper cover, 50 cts.

Any of the above will be sent by mail on receipt of price. OUR CATALOGUE, describing a thousand other plays in SERGEL'S EDITION, will be sent free on application.

THE DRAMATIC PUBLISHING COMPANY, 358 Dearborn St., Chicago.



SARA MAC DONALD

SEASON 1908-07

P. T. Menger Co. present

SARA MAC DONALD

In her Comedy-Drama, with Sensational Effects, entitled

ADRIFT IN NEW YORK

With complete production, magnificent lithographic printing and exceptionally brilliant cast including Specialties.

MANAGEMENT

J. E. ACKERMAN

BOOKING REPRESENTATIVES,

C. A. BURT & W. W. RANDALL,

Broadway Theatre Bldg., N. Y. City

NOTE—THIS ATTRACTION SPECIALLY ORGANIZED FOR PRODUCTION IN CITY THEATRES



SARA MAC DONALD

MAHLER BROS.

SIXTH AVE. AND 31ST ST., NEW YORK

Professional Underwear Home of America.

SEASON 1908

We are now prepared with all assortments for the coming season—such as Cloaks, Suits, Muslin Underwear, Hosiery, Tights, Gloves, Millinery.



SHOE DEPT.

Originators of our Famous Short Vamp Shoes for Stage and Street wear. Estimates freely given on Quantity orders. Complete Stocks. Up to Date Styles. Lowest Cash Prices for Desirable Footwear.

OUR MAKE-UP BOXES

Made from the very best tin, are black enameled. Especially made for professional use, having a tray with compartments for Cosmetics, Powder, Cream and Brush, Wigs, Etc., Etc. Has double action lock, with two keys, at 39c.

OUR COLD CREAM

expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in 1 lb. Screw Top Tin Cans at 45c. 1/2 lb. at 25c.

Samples of Cream Sent Free.

All mail orders must be accompanied by money order. None sent C. O. D.

Send for Theatrical Catalogue Free.

Summer Attractions Wanted Convention Hall, Kansas City, Mo.

One of the largest and finest buildings in America. Similar to Madison Square Garden, but has greater capacity. Seating and floor area 6000. Arena floor, oval-shaped, contains 10,000 square feet and can be used for seating or show. Sectional stage 110 feet wide, 50 feet deep, 50 foot proscenium opening. Full equipment of lights and dimmers and 50 sets of floor. With stage in place capacity is 6000, but could be reduced. Here Bernhardt has just made the world's record, playing to 6000 people at one performance. Building centrally located, has ventilating system and has proved adaptable for everything from Boer War to Grand Opera. All theatres closed in summer. What can you offer? Smoking and soft drinks permitted. Address

LOUIS W. SHOUSE, Manager Convention Hall, Kansas City, Mo.

Exclusive Repertoire Rights in the following States: New York, Pennsylvania, New Jersey, Maryland, West Virginia, and Ohio.

DARKY HUSSEY
QUEEN OF THE WHITE SLAVES
PARLEY BY THE WAYSIDE
TRAGEDY ASSAULTED THE WORLD
CONFESSION OF A WIFE
PART THREE NEW YORK
LUNED FROM HOME
QUEEN OF THE HUSBANDERS

EARL BURGESS' Watch This Space

Presenting Melodramatic Productions and High Class Vaudeville.

Address: EARL BURGESS, March 19-24, Binghamton, N. Y. March 25-31, Schenectady, N. Y.

On March 31, New Offices—on Account of Increasing Business.

Room 738, Knickerbocker Theatre Building, 1402 Broadway.

For Stock and Repertoire:
DOWN BY THE SEA
With 30 Styles of Lithographic Printing.

**A CROWN OF THORNS
THE MASTER WORKMAN
HEARTS OF GOLD**

Management of PHIL. MUNT.



Actors' Society of America

Members of the Society are requested to make sure that their correct addresses are on file, also photos. Send in U. S. stubs.

114 West 40th Street.

W. D. STONE, Secretary.

WE MAKE
**FIREPROOF
SNOW** 15c per pound

The Blenio Fireproofing Co.

INCORPORATED
545-549 West 22d Street,
NEW YORK CITY

Telephone 1060 Chelsea

SCENERY

ASBESTOS CURTAINS and STAGE SUPPLIES
LOW PRICES—QUICK DELIVERY.

SOSMAN & LANDIS COMPANY, Great Scene Painting Studios,
CHICAGO ILL.

H. P. KNIGHT SCENIC STUDIOS

140th St. and Walton Ave., N. Y. Tel. 1031-J Helms.

Down Town Office, 1358 B'way. Tel. 5209—38th

Facilities Unsurpassed. Construction and Property Shops, Fireproofing Department, 15,000 sq. feet of storage room. Stage for Rehearsals. New and slightly used scenery always in stock.

MATERIAL AND SUPPLIES

FROM THE

\$50,000,000 St. Louis World's Fair

We Bought the Great St. Louis Exposition, and Offer You Supplies of Every Kind at Extremely Low Prices.

NEW STRIP TICKETS

25,000,000 Tickets, printed for use at the Exposition that have never been used; put up 2,500 to a roll; consecutively numbered. Denominations: 2c, 10c, 20c, 50c and Complimentary. Different colors. Price per thousand, in small quantities.....15c. In lots of 25,000.....12c

INCANDESCENT LAMPS

These lamps came from the Exposition, and were used, but are tested and are serviceable. They are eight candle power, 100 to 110 volts; put up 250 in a barrel, price each.....5c In small quantities, each.....6c 100,000 same as above, brand new, in full case lots, each.....10c 25,000 Incandescent Lamps, used, natural colors, ruby, green, amber and opal. Are tested and are serviceable. Price each.....10c 20,000 same as above, brand new, price each.....20c



10,000 HARDWOOD FOLDING CHAIRS

Made of seasoned hardwood, with the best malleable iron fittings; simple in construction. Strong, durable and comfortable. Will not warp; are far superior to any other make; brand new. Price, in dozen lots.....\$5.50 SPECIAL PRICE ON LARGE QUANTITIES

300 FT. STEEL TOWER FOR SALE

We own the great Electrical Tower used at the Exposition as the DeForest Wireless Telegraphy Station. It is 300 feet in height, 50 feet square at the base, and can be carefully taken down. A splendid amusement feature.

SEARCH LIGHT 1,000 UNIFORMS

We own the 10,000 candle power search light used at Exposition. It is the largest made. FOR BANDS, HELP, ETC. Kahki, \$1.00 Blue Serge, \$3.00 Write for our special 60-page Catalogue No. 257. It contains a complete list of all kinds of Electrical Supplies, general amusement material such as you are constantly purchasing. We have for sale Fire Hose, all kinds of Fire-fighting Apparatus, Electrical Supplies, Flags, Bunting, Furniture, Household Goods, Commissary Supplies, Plumbing Material, Machinery, and in fact everything "under the sun." We are constantly buying material at Sheriff's and Receiver's Sales.

CHICAGO HOUSE WRECKING CO., 35th & Iron Streets, CHICAGO

A Great Convenience in Chicago!

PAINT FRAMES FOR RENT, \$2 PER DAY.

SCENERY
AND BAGGAGE

MOVING
STORAGE
FOR SALE
FOR RENT

All
on
the Same
Ground.

RICHARD GUTHMANN TRANSFER CO.

The firm that moves ALL the LARGEST ATTRACTIONS playing CHICAGO. Our record for moving all the Government Offices and Post-office has not been equalled. Have official letters to prove this. Downtown office: Room 15, 285 Dearborn St., cor. Quincy. Phone, Harrison, 1887. Studios, Shops, Storehouses and Stables, 107-115 Throop St., near Van Buren. Phone, Monroe 974.

London "Music Hall."

THE GREAT ENGLISH VAUDEVILLE PAPER.

WEEKLY.

American Representative—MISS IDA M. CARLE, Room 708 St. James Bldg., 401 Strand, W. C. where a file of papers can be seen and advertisements will be received.

OPERA HOUSE FOR SALE

In the City of Woodstock, County of Oxford, Province of Ontario, Canada.

The Toronto General Trusts Corporation, Trustees of the estate of the late Daniel Totten, offers for sale the Opera House in the City of Woodstock, belonging to the said estate.

The width of the Opera House stage from wall to wall is 58 feet; the width of the proscenium opening, 28 feet; the depth of the stage 21 feet, and the seating capacity about 1,100. A considerable amount has recently been expended in repairs and alterations to the premises, and the same are now in good running order.

For further particulars and terms apply to THE TORONTO GENERAL TRUSTS CORPORATION, 59 Yonge St., Toronto, Canada.

TO CLEAN YOUR FINE GARMENTS, SEE

SCHWARZ & FORGER

Cleaners and Dyers

704 EIGHTH AVE., NEAR 44TH ST.

Low Rates Best Work

QUICK DELIVERY

'Phone, 4136 Bryant

12 Branch Stores in New York City

"TELL IT TO ME."

HERA KENDALL'S 3D BOOK.

ALL NEW, JUST OUT.

For sale on all trains and news-stands, or by mail, to Address EZRA KENDALL, 50 South 7th Avenue, Mt. Vernon, N. Y.

FOR SALE

The Lyric Theatre Cleveland, Ohio

THIS beautiful new Theatre, which is located in the "New Center," in the city of Cleveland, short distance from "Keith's" and the "Empire," is for sale at Public Sale under order of Court, but may be sold at private sale. It has a seating capacity of 1100, embraced in ground floor and balcony. No gallery. Can be bought at a very reasonable price. For full information and comprehensive and illustrated descriptive circulars, apply to

GEO. F. GUND,

P. O. Box 113, Cleveland, O.

Established 1879 at 14th St. Theatre

WALTON'S SCENERY TRANSFER

STABLES, 512, 531 and 533 West 24th Street (Near Penn. R. R. and Erie Depots).

TELEPHONE, 1791—CHICKEN.

Office—Room 2, 1355 Broadway.

SCENE TRUCK ALWAYS READY.

NEW PROCESS PICTORIAL POSTERS

Handsome as Lithos. 40 per cent. cheaper.

1000 1/2 sheet, 1000 1 sheet, \$150.

1000 3 sheets, in three colors, \$150.

Illustrated "POSTER ALBUM" SENT FREE

R. D. SHAW, Mgr. Lithographic Poster Co., 100 Broadway (Room 12), N. Y. Call or write.